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ERRATA.

ıge iv of Preface, line 19, *for* "Buddha," *read* "Bauddha."
ast page of Preface, folio, *for* "x" *read* "xi."
ıge 14, line 3 of notes, *for* "mick," *read* "mich."
„ 15, line 3, *for* "quarreling," *read* "quarrelling."
„ 42, line 8 of notes, *for* "προμνγοτρια," *read* "προμνγστρια."
„ 76, line 3 of notes, *for* "read *snairghrinyam*," *read* "reads *nairghrinyam*."
, 77, line 1 of notes, *after* "the," *dele* "a."

THE

MÁLAVIKÁGNIMITRA.

A SANSKRIT PLAY BY KÁLIDÁSA.

LITERALLY TRANSLATED INTO ENGLISH PROSE

BY

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PREFACE.

The following translation is intended for the use of persons beginning the study of Sanskrit literature. The admirable edition of this play by Shankar Pandit, M.A., forming No. VI. of the Bombay Sanskrit Series, will hardly meet the needs of the *tiro*. Professor Weber's German translation was made from a faulty text; and it is possible that many who take up the study of Sanskrit may not be familiar with German. There seems therefore to be an opening for an English translation sufficiently literal to assist beginners in unravelling the difficulties of the Sanskrit text. The number of students who master the rudiments of Sanskrit is increasing every day. A knowledge of the grammar of this language is indispensable to the student of comparative Philology, and whatever may be thought of the abstract merits of Sanskrit literature, it must always have its value for Englishmen who have chosen an Indian career, as throwing a flood of light upon the social customs and modes of thought of the more cultivated classes of modern Hindú society.

The Málavikágnimitra furnishes us with a vivid picture of a native court in the most flourishing period of Indian history, probably about the third century after Christ. An attempt was indeed made by the late Professor Wilson to show that the play could not have been written before the tenth or eleventh century, and was therefore not the work of the great Kálidása. His objections, which rest solely upon internal evidence,[1] have been fully refuted by Weber, whose

[1] There is not the same melody in the verse nor fancy in the thoughts.—Wilson's Hindoo Theatre, Vol. II., p. 346.

arguments are reproduced in Shankar Pandit's edition, and fortified with some additional proofs. So far from the internal evidence being against the traditional belief that the play is the work of the great Kálidása, a great many coincidences of style and thought between this and the other works attributed to him are pointed out by the above-mentioned scholars. Indeed, Wilson in his account of the play supplies us with some arguments in favour of its antiquity, though he finally decides against it. I confess it seems to me difficult to understand how a critic who places Bhavabhúti in the eighth century can have assigned so late a date to the Málavikágnimitra. With reference to Bhavabhúti, Wilson observes[1] :—"The date thus given to the compositions of "Bhavabhúti is quite in accordance with their internal evi- "dence. The manners are purely Hindoo, without any foreign "admixture. The appearance of women of rank in public, "and their exemption from any personal restraint in their "own habitations, are very incompatible with the presence "of Mahometan rulers. The licensed existence of Buddha "ascetics, their access to the great, and their employment "as teachers of science, are other peculiarities characteristic "of an early date, which the worship of Civa in his terrific "forms, and the prevalence of the practices of the Yoga, "are indications of a similar tendency."

Now, it is curious that in the Málavikágnimitra we find a female Buddhist ascetic held in great honour, who speaks Sanskrit, and not Prákrit (the ordinary dialect of women in the Indian plays, even of queens), is apparently acquainted with the theory and practice of medicine, and is usually addressed as "learned" or "reverend."

It is indeed an objection to the historical truth of the play that Pushpamitra was according to Buddhist accounts a zeal-

[1] Hindoo Theatre, Vol. II., p. 4.

ous persecutor of Buddhists. But it does not follow that his son Agnimitra was hostile to the Buddhists; indeed, he may have quarrelled with his father upon this very ground: (see the expression *vigataroshachetasá*, p. 107, line 11, of the Bombay edition),[1] besides, it is not necessary to our position to suppose that the author possessed accurate information with respect to the history of the kings of the Cunga dynasty, which flourished so long before the date assigned by modern scholars to the great Kálidása.

Civa is invoked in the Málavikágnimitra, though we have no trace of the bloody worship of his consort Kálí, of which we read in the works of Bhavabhúti, and which is generally believed to be of comparatively modern origin. As for the diction of our play, it is free from the long and involved compounds and "dark conceits" which puzzle the student of Bhavabúti's works, and is throughout fresher and more natural than the style of that poet.

Those who are not convinced by the arguments of Weber and Shankar Pandit that the play was composed by the author of the Cakuntalá will, I think, admit on reading it, that it furnishes us with a genuine description of Hindú society before the Mahometan invasion.

For this reason it has an abiding historical value, though no one would, of course, think of comparing it in this respect with the Mrichchhakati, which reveals to us strata of Hindú society, that were apparently beneath the notice of the author of the courtly Málavikágnimitra. I now proceed to extract from the second volume of Lassen's Indische Alterthumskunde an account of the Cunga dynasty of kings of which Pushpamitra was the founder :—

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[1] This is a conjecture of my own. Shankar Pandit supposes he may have been angry because his son was sent to guard the horse.

"After the death of Açoka the vast dominions of the "Maurya[1] kings broke up into three kingdoms. The first was "in Magadha, the kings of which have been already men- "tioned. The second was that of Jaloka, which included a "great part of North-Western India as well as Kaçmíra. He "is no doubt identical with the Indian king, called by the "Greeks Sophagasenos, who was a contemporary of Antío- "chus the great, and renewed with him the treaty which his "forefathers had made. . . . . .

. . . . . .

"The third kingdom of the Mauryas probably embraced a "part of the south-western provinces of the original kingdom, "as its kings are mentioned as successors of Kunála, who "was Viceroy in Takshaçilá and Gandhára.

"After the death of his father, Sampadi must have de- "clared himself independent, and a struggle probably arose "between the three brothers, in which Jaloka was victorious, "and obtained the greater part of his father's kingdom. "Suyaças secured the eastern, Sampadi the south-western "portion. He probably transferred the seat of his sove- "reignty to Vidiçá, at any rate this city appears as the "of the capital succeeding dynasty of Cunga kings.

"We possess some information about Pushpamitra the "founder of this dynasty in a Buddhist work, and also in "the drama Málavikágnimitra. The Puránas only inform us "that he was the general of the last Maurya Brihadratha, "whom he deprived of his throne and his life. In the Bud- "dhist work we are told that he was the last of the Mauryas, "and that his predecessor was called Pushyadharman. The "first statement is of course a mistake, the second may be "supposed to be correct, as the name could scarcely have been

[1] Said to be derived from Murá, the mother of Chandragupta, the first Maurya king.

"invented.[1] According to the drama the capital of his son "Agnimitra was Vidiçá, so we are perhaps justified in sup- "posing that he was originally in the service of Pushyadhar- "man, and that after usurping his throne, he deprived the "king of Magadha of his sovereignty. The fact that in "another account, which we shall proceed to lay before our "readers, he is represented as reigning at Pátaliputra need not "surprise us, as in this account he is supposed to belong to the "Maurya dynasty.

"We are told in the drama that, intending to perform the "horse-sacrifice, he let loose a horse, which, as it was wandering "along the right bank of the Indus, was carried off by a squa- "dron of Yavana cavalry, but rescued by its guard under Va- "sumitra.

"We cannot of course be certain whether this was the real "cause of the quarrel or not, but so much is clear that Pushpa- "mitra came into collision with the Greeks on the bank of the "Indus. As he ascended the throne in 178 B. C., this struggle "must have taken place in the reign of Eukratides. According "to the account in the drama, it took place under the rule of his "son Agnimitra, whose general he was, but this is contrary "both to Bráhmanical and Buddhist accounts, and the truth "probably is, that during the latter years of his reign he "associated his son with himself as partner in the em- "pire. Much more important is another event of his life, "of which we possess an account. From it, it is evident "that he was stirred up by the Bráhmans to persecute the "Buddhists; in other words, that a great change took place in "the views of the mightiest Indian prince of the time, and

[1] The subjective character of the Hindu mind prevented Indian writers from bequeathing to posterity trustworthy historical records. Accordingly Lassen and other antiquaries who undertake to furnish us with a history of ancient India are obliged, where the Greek accounts fail them, to make a liberal use of conjecture.

"produced its natural results. The incident to which I allude "is narrated in the following way. Pushpamitra summoned a "council of his ministers and asked them what was the best "course for him to adopt in order to obtain undying glory. "They reminded him of the example of his predecessor Açoka, "who made the 84 thousand proclamations of the law, and "whose fame would last as long as the law of Bhagavat[1] pre- "vailed. The King answered that he preferred some other "means of making himself famous, and applied to a Hindú "*purohita*, who recommended him to suppress Buddhism by "force. The King adopted the suggestion, and went with a "force composed of all four arms[2] to Kuttukárâma in the vici- "nity of Pátaliputra, with the firm determination of destroying "the law of Bhagavat. Three times when on the very thres- "hold of the *vihára*,[3] he was deterred by the roar of a lion "from carrying out his intention, and returned to the city "without effecting any thing. At last he summoned a meet- "ing of the inmates of the monastery, and informed them that "he intended to destroy the law of Buddha, and asked them "which they would choose, the destruction of the *vihára*, or "that of the *stúpa*.[4] They preferred to leave the place; the "King then utterly destroyed the *vihára*, and massacred all "its inhabitants. He than moved on to Cákala, where he pro- "claimed that whoever brought in the head of a Cramana[5] "should receive a hundred gold pieces. One of these offered "his own head to the murderers, in order to save the law and "the lives of the other Arhats.[6] When the King heard this,

[1] This word here is equivalent to Buddha.

[2] *Viz.*, cavalry, infantry, elephants, and archers.

[3] Buddhist convent.

[4] A kind of tumulus erected over relics of the great Buddha (commonly called Tope).

[5] Buddhist ascetic.

[6] The highest rank in the Buddhist hierarchy.

"he gave orders that every Arhat in that province should be "put to death, but he subsequently met with so much opposi- "tion that he no longer continued his persecutions in this quar- "ter, but turned off to Koshtaka, and thence went towards the "southern sea, near which he is said to have been imprisoned "by a Yaksha in a mountain together with his whole army. "On account of the massacre of the holy men he received the "title of Munihata, slayer of hermits.

"This is the only account which we have of his attempt to "put down Buddhism. It is at any rate clear from this story "that the Buddhists were so powerful at this time that the "Bráhmans, not being able to overcome them by fair means, "made use of their influence over a sovereign of their own "religious persuasion to accomplish their object by violent "measures. They must have welcomed his assistance all the "more gladly, as according to the above account he was "evidently in possession of an extensive dominion. It stands "to reason that the King could only act in this arbitrary "manner in his own dominions, we may therefore conclude "that Cákala[1] and Koshtaka were comprised in them. The "first appears to have been the furthest limit of his dominions "in this direction, because we are told that here he met with "opposition. The only objection to the story is, that at this "time Eukratides is said to have reigned as far as the Vipáçá,[2] "but this is removed by supposing that after the murder of "this king Pushpamitra availed himself of the confusion to "which it gave rise and made himself master of Cákala.

"It is evident that at the time of his greatest prosperity "Pushpamitra ruled the greater part of the original Maurya "kingdom. We get a hint from another source of the extent

[1] Cákala is in the Panjab beyond the Vitastá or Jhelum, the Hydáspes of the Greeks. The Greeks called the town Sagala; Koshtaka is not mentioned elsewhere.

[2] *i. e.*, the Beeas.

"of his realm towards the south. In the drama the Narmadá "is mentioned as its southern limit, for Vírasena the brother-in- "law of Agnimitra is represented as in command of a border "fortress on this river. In a war which he had with the king "of Vidarbha the latter monarch was overcome, and compelled "to surrender one half of his kingdom to Mádhavasena, a "friend of the conqueror's, and the Varadá was fixed as the "boundary of the territories of the two princes. It is however "most probable that this territory was not conquered by the "founder of the dynasty but by his son after his death. His "dominions accordingly extended, if we include those of his "vassal, to the table-land of the Deckan. His possession of "so wide a territory explains why the Cunga kings are always "spoken of as the successors of the Maurya dynasty. The "founder of the dynasty reigned 36 years according to the "most probable account. The Puránas agree in representing "the dynasty as lasting for 112 years, and the lengths of the "reigns of Pushpamitra's successors agree with one exception "in both accounts. The discrepancy only amounts to two "years, and as there is no antecedent improbability in the "numbers, we have no reason for doubting their correctness. "If we subtract the years of his successors' reigns, we have "only 30 years left for the reign of the founder. The simplest "way of reconciling this discrepancy is to suppose that he first "established his power in the seventh year, or perhaps was "crowned in that year, so that the first six years have been "omitted. We know nothing about his successors, except their "names and the length of their reigns, which are as follows.

"Vasumitra reigned		8 or 10 years[1]
"Sujyeshtha	„	7 years.
"Ardraka	„	2 „
"Pulindaka	„	3 „

[1] The Váyu Purana gives 8, the Matsya Purana 10.

"Goshavasu reigned 3 years.
"Vajramitra „ 9 „
"Bhágavata „ 32 „
"Devabhúti „ 10 „

"These ten kings reigned from 178 B.C. to 66 B.C., and in "every case the son ascended the throne of his father.

"The next dynasty bears the name of Kanva, and was "founded by Vasudeva, the Minister of the last Cunga king, "who murdered his dissolute master and ascended his throne."

Such is the history of the Cunga dynasty, or rather all that one of the most able of Indian archæologists, familiar with every nook and corner of Sanskrit literature, can present to us as a substitute for history. No doubt the view of the relations subsisting between Agnimitra and Pushpamitra which we find in the play is unhistorical. But that does not impair the value of the drama as a picture of Indian manners at a time when Buddhism and Bráhmanism were both favoured religions, contending for dominion over the whole of India.

It only remains for me to say that I have endeavoured to give translations of all the most important various readings in Táránátha's edition, and I must express myself highly indebted to his commentary, which has guided me in the interpretation of several passages upon which Shankar Pandit's notes throw no light.

Calcutta, January 1875.

MÁLAVIKÁGNIMITRA.

NÁNDÍ.

MAY that lord who, though established in sole supremacy, and bestowing great blessings upon his votaries,[1] himself wears the garment of skin;[2] who, though his body is united with that of his beloved,[3] is at the head of ascetics whose minds are averted from outward objects; in whom there is no arrogance, though he supports the whole world with his eight forms,[4] may he, I say, remove our[5] state of darkness in order that we may behold the perfect way.[6]

Here ends the Nándí.[7]

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[1] Táránátha Tarkaváchaspati reads *pranatabahuphale* agreeing with the word "supremacy," *i.e.*, from which result great blessings to his votaries, such as heaven, emancipation, &c.

[2] In Çiva's case, the skin of a panther. Skin garments were characteristic of ascetics.

[3] Çiva and Parvatí are one individual, the left portion of whose body is female, and the right male (Shankar Pandit). According to Professor Weber, this fact is first mentioned by Bardesanes, who derived it from the members of an Indian embassy to Heliogabalus.

[4] The eight forms are earth, water, fire, wind, sky, sun, moon, and *paçupati*, or lord of animals. The last is sometimes given as *Yajamána*, which appears to mean "a person who employs priests to perform a sacrifice." Weber gives the last form as the Bráhman caste. The Rev. K. M. Banerjea observes, that originally it meant "a celebrant," now "a spiritual client."—*Bengal Magazine for September* 1874.

[5] Táránátha reads *vas* for *nas*, your state, &c.

[6] The way of *moksha*, or liberation.

[7] Táránátha observes that this Nándí is irregular. It ought to have eight or twelve lines.

Enter the Manager.

Manager (*looking towards the curtain*).—Actor,[1] come here for a moment.

Enter Actor.

Actor.—Sir, here I am.

Manager.—I have received the following order from the spectators: "You must act at this spring festival a play named Málavikágnimitra, composed[2] by Kálidása;" therefore let the music be begun.

Actor.—Not so, I pray. Why do the spectators pass over the compositions of famous poets, like the honoured bards Bhása, Saumilla,[3] and others, and do such great honour to the work of Kálidása, a modern poet?

Manager.—Ah! your remark is wanting in critical acumen. Every old poem is not good because it is old; nor is every new poem to be blamed because it is new; sound critics, after examination, choose one or the other, the blockhead must have his judgment guided by reliance upon his neighbours.

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[1] Called *páripárçvika*, or assistant. The manager (*sútradhára*) addresses him by the title of *márisha*. He uses *bháva* as a term of respect in addressing his master.

[2] Literally, the whole business or plot of which was composed. The "spring festival" of course corresponds to the modern Holi festival.

[3] Pandit Táránátha Tarkaváchaspati reads Dhávaka, Saumilla, Kaviputra, and others. Dhávaka was, according to Mammata Bhatta, the author of the Ratnávali and Nágánanda; but his avarice induced him to forego the honour of their authorship in favour of Harsha Deva, king of Káshmír, who lived at the beginning of the 12th century. I prefer the reading of Shankar Pandit's edition, because if we adopt the reading Dhávaka, and believe that he is the Dhávaka mentioned in the Kávya Prakáça, we cannot ascribe the play to the great Kálidása. But the question must eventually be settled by diplomatic criticism. None of the Bombay manuscripts read Dhávaka.

Actor.—The honourable spectators are the best judges.

Manager.—Then make haste. I long to perform the order of the spectators which I received some time ago with bowed head, even as this servant of the Queen Dhárini,[1] skilful in attendance, longs to perform her order.

[*Exeunt Actors.*

End of the Introductory dialogue.[2]

Enter a female servant.

Female servant.—I am ordered by the Queen Dhárini to ask the teacher of dancing, the noble Ganadása, what degree of proficiency Málaviká has attained in the dance called *Chalita*, in which she has for a long time been instructed. Therefore, let me enter the music-hall. (*With these words she walks round.*)

Enter another female servant, with an ornament in her hand.

First female servant (*having seen the second*).—Hola! Kaumudiká! Why are you in such a brown study that, though you pass close to me, you do not cast a glance in my direction?

Second female servant.—Why, bless my soul, here is Vakulávaliká. My friend, I was contemplating this beautiful ring of the Queen's with a snake-stone seal, which I have just brought from the jeweller's, and so I came to merit your reproof.

Vakulávaliká (*observing it*).—Your gaze was rivetted on a thing worth looking at. By means of this ring, from which a stream of rays breaks forth, the extremity of your hand appears, as it were, adorned with flowers.

Kaumudiká.—Come now, where are you going?

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[1] Dhárini is the κουριδίη ἄλοχος liable to be supplanted or supplemented at any time by an ἐξαίρετον δῶρημα.

[2] Skr. *prastávaná*, which Monier Williams explains by prologue. The Sanskrit dramatists made much use of these Euripidean devices.

Vakulávaliká.—I am going by the orders of the Queen to ask the noble Ganadása, the teacher of dancing, what sort of pupil Málaviká has shewn herself.

Kaumudiká.—Friend, though kept out of the way by such an employment, she has certainly been seen by the king; has she not?

Vakulávaliká.—Yes, the girl was seen at the Queen's side in a picture.

Kaumudiká.—How did that come about?

Vakulávaliká.—Listen! The Queen had gone to the hall of painting, and was looking at a picture of the drawing-master's on which the hues of the colouring were still fresh; at that very moment in came the king.

Kaumudiká.—What happened then?

Vakulávaliká.—Then, after the customary salutation, the king sat down on the same seat with the queen, and beholding Málaviká in the midst of the queen's attendants and very near to her, he asked the queen.

Kaumudiká.—What, I pray?

Vakulávaliká.—"What is the name of this extraordinarily beautiful girl standing near you in the painting?"

Kaumudiká.—Admiration naturally follows forms of surpassing loveliness. What happened then?

Vakulávaliká.—Then the king finding that no attention was paid to his question, and becoming suspicious, began to importune the queen again and again. Then the princess Vasulakshmi said—Sir, this is Málaviká.

Kaumudiká.—That is child-nature all over. Tell me what happened next.

Vakulávaliká.—What else than this? Málaviká is now kept with especial care out of the range of the king's eyes.

Kaumudiká.—Come now, go and do your errand. I too will give the ring to the queen.

[*Exit Kaumudiká.*

Vakulávaliká (*walking round and looking about*).—Here is the teacher of dancing, the noble Ganadása, coming out of the music-hall: let me shew myself.

Enter Ganadása.

Ganadása.—Although every one of course thinks most of his own hereditary lore, still the importance I attach to dancing is not without foundation, how can it be? Sages say that this is a pleasing sacrificial feast to the eyes of the gods, being developed in two different ways by Çiva in his body which is blended with that of Umá,[1] in it is seen the behaviour of men arising from the three qualities,[2] and distinguished by various sentiments; dancing is the one chief amusement of human beings, though their tastes are different.

Vakulávaliká (*advancing*).—Reverend sir, I salute thee.

Ganadása.—My good girl, may you live long.

Vakulávaliká.—Noble sir, the queen wishes to know whether your pupil Málaviká is not very troublesome to teach.

Ganadása.—Let the queen be informed that Málaviká is exceedingly clever and intelligent; whatever movement expressive of sentiment is taught by me to her in the way of acting, that the girl, as it were, teaches to me in return by the admirable way in which she executes it.

Vakulávaliká (*to herself*).—I seem to see her cutting out Irávatí. (*Aloud*) Your pupil may be already considered a success since her instructor is so well satisfied with her.

Ganadása.—My good girl, you know people like her are hard to find, so I must ask you, whence such a choice attendant was brought to the Queen.

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[1] Half of Çiva's body dances as a lady, and half as a gentleman.

[2] Goodness, passion, and darkness.

Vakulávaliká.—The Queen has a brother of inferior caste, Vírasena by name, he has been placed by the king in command of a frontier fortress on the banks of the Mandákiní.[1] He sent this girl as a present to his sister, thinking her just the sort of person to learn accomplishments.

Ganadása (*to himself*).—From[2] her distinguished appearance I conjecture that she is of high birth. (*Aloud*) My good girl, I am certainly destined to become famous, for the skill of the teacher, when communicated to a worthy object, attains greater excellence, as the water of a cloud, when dropped into a sea-shell, acquires the nature of a pearl.[3]

Vakulávaliká.—Well, where is your pupil?

Ganadása.—Having just now taught her the five-limb movement[4] I told her to rest, and so she has gone to the window that commands a view of the artificial lake, and is enjoying the delightful breeze.[5]

Vakulávaliká.—Then, sir, give me leave to depart, in order that I may stimulate her zeal by informing her that her teacher is satisfied with her.

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[1] The Mandákiní here probably means the Narmadá (Nerbudda). One of the Bombay manuscripts reads the Prákrit equivalent of Narmadá.

[2] Literally, relying upon.

[3] Referring to the notion that drops of water fallen into sea-shells under the influence of the star Arcturus become pearls (Shankar Pandit).

[4] In which the mind, eye, eyebrow, feet, and hands are employed equally (Táránátha).

[5] Táránátha reads simply *pravátam*, the breeze.

Ganadása.—Go and see your friend. I, too, as I have got an interval of leisure, will go home.

[*Exeunt Ganadása and Vakulávaliká.*

Here ends the Vishkambhaka.[1]

Then the king is discovered with his retinue standing apart, and attended by the minister seated behind him with a letter in his hand.

King (*looking at the Minister who has read the letter*).—Váhatava, what does the king of Vidarbha mean?[2]

Minister.—To destroy himself.

King.—I want to hear his dispatch at once.

Minister.—He has on the present occasion sent the following answer: "My royal brother has informed me, that my cousin, Prince Mádhavasena, who had promised to enter into a matrimonial alliance with my royal brother, while proceeding to his court, was on the way attacked by one of my wardens of the marches and taken prisoner. This man, with his wife and sister, I am required to set free out of regard for my royal brother. Now my royal brother knows well enough what is the custom of kings with respect to sovereigns of equal birth;[3] therefore, he

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[1] An interlude or introductory scene coming between the acts, and performed by an inferior actor or actors who explain to the audience the progress of the plot, and thus bind firmly together the story of the drama, by concisely alluding to what has happened in the intervals of the acts or is likely to happen at the end. (Monier Williams.)

[2] The reading *pratipadyate* means "What answer does he give?"

[3] Táránátha reads *tatra* for *tanna*—"In making this request my royal brother did not take into consideration." Weber, who appears to have the same reading, supplies in a note, "and how hostile have accordingly become the relations between me and my cousin." He compares the word *bhrátrivya*, which from meaning originally "brother's son" comes to mean "enemy." Compare also Bhartrihari (Bombay

should be impartial in this matter: as for the prince's sister she disappeared in the confusion of the capture: I will do my utmost to find her. Anyhow my royal brother can certainly ensure Mádhavasena's being set at liberty. Mark the condition. If my royal brother will set my brother-in-law free, the Maurya minister,[1] whom he has imprisoned, then I will immediately release Mádhavasena from confinement." These are the contents of the letter.

King.—What? does the foolish fellow presume to bargain with me about an exchange of services? Váhatava! the king of Vidarbha is my natural enemy, and sets himself in opposition to me: therefore give orders, as before determined, to the avenging army under the command of Vírasena to root him up, inasmuch as he is numbered among my foes.[2]

Minister.—As the king commands.

King.—Or what do you think about it yourself?

Minister.—Your Highness speaks in accordance with the treatises on policy. For an enemy that has but lately

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Classical Series) Nítiçatakam st. 21, *jnátiçched analena kim?* relations are worse than fire, on which the commentator observes *dáyádáh sahajárayah* "kinsmen are natural enemies." Such, with but few exceptions, has been the history of royal families in the East. "An Amurath an Amurath succeeds, not Harry Harry."

[1] Weber takes *sachiva* as a proper name. Táránátha reads *árya-sachivam*—the noble minister. Shankar Pandit does not appear to have found the latter reading in any of his manuscripts. He observes "the name of this brother-in-law of the king of Vidarbha is not known; as however he was the minister of the Maurya kings of Pátaliputra, it is probable that he was imprisoned by Agnimitra to prevent him from rebelling against his (Agnimitra's) father, who had murdered the last of the Mauryas Vrihadratha, and usurped his throne in his son's favour." c. p. Lassen Indische Alterthumskunde, Vol. II., p. 361 *et seq.*

[2] Literally, standing in the category of those that make themselves liable to be attacked (Shankar Pandit).

entered upon his kingdom, because he has not taken root in the hearts of his subjects, is easy to extirpate, like a tree that is unsteady, because it has been only lately planted.

King.—So may the saying of the wise compilers of treatises prove true. For this purpose let the general be ordered to put his troops in motion.

Minister.—It shall be done.

[*Exit Minister.*

The retinue remain standing round the king in such an arrangement as the nature of their respective duties requires.

Enter the Vidúshaka.[1]

Vidúshaka.—His Highness gave me the following commission: "Gautama, devise some expedient by which I may see face to face Málaviká whose picture I beheld by accident." Well I have done so, and will now inform him of the fact.

(*He walks round.*)

King (*seeing the Vidúshaka*).—Here is another minister come to me who superintends another department of my affairs.

Vidúshaka.—May your highness prosper.

King (*nodding his head*).—Sit down here.

The Vidúshaka takes a seat.

King.—Has the eye of your wisdom been employed in devising a means of attaining our object?

Vidúshaka.—Means indeed! rather ask about the successful accomplishment of my commission.

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[1] The jocose friend and companion of the king. He is always a Bráhman. He is the Leporello of the Indian drama.

King.—What do you mean?

Vidúshaka (*whispers in his ear*).—This is what I mean.

King.—Excellent, my friend! A clever start! We hope for good luck in this enterprise, though success in it is difficult to attain. For it is the man with allies that is able to accomplish an undertaking surrounded with obstacles, even one who has the use of his eyes cannot without a light perceive an object in the darkness.

A voice behind the scenes.[1] A truce to excessive boasting. In the presence of the king himself shall be decided which of us is superior and which inferior.

King.—Friend, a blossom has budded on your tree of policy.

Vidúshaka.—You shall see fruit also on it, I promise you.

Then enter the Chamberlain.

Chamberlain.—Your majesty, the minister begs to inform you that your orders have been carried out. But here are Haradatta and Ganadása, the two professors of acting, each eager for victory over the other, wishing to have an interview with your majesty, like two dramatic passions incarnate in bodily form.

King.—Introduce them.

Chamberlain.—As the king commands (*going out and returning with them*).

Haradatta (*looking at the king*).—Ye gods! Awful is the majesty of the king. For he is not unfamiliar to me, and he is not stern of manner, nevertheless I approach his side with trembling; though the same, he appears every moment new to my eyes, even like the mighty ocean.[2]

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[1] *Nepathye*, in the tiring room, the *postscenium*.

[2] Literally, water-receptacle.

Ganadása.—Great indeed is the splendour that resides in this hero.[1] For though my entrance has been permitted by the guards appointed to wait at the door, and though I am advancing towards the king with the attendant that is always about his throne, by the effulgence of his majesty, that repels my gaze, I am, as it were, without words denied access after all.

Chamberlain.—Here is the king, approach, gentlemen.

Both (*advancing*).—May the king be victorious.

King.—Welcome, gentlemen. (*Looking round at the attendants.*) Seats for these gentlemen.

They sit down on chairs brought by the attendants.

King.—What is the meaning of this, that you two professors have come here at a time when you ought to be teaching your pupils?

Ganadása.—Listen, king! I learned the art of dramatic acting from a good teacher.[2] I have given lessons in the art.[3] I have been favoured by the king and the queen.

King.—I know it well.

Ganadása.—I, a man with such antecedents, have been taunted by this Haradatta in the presence of the principal men of the court in these words: "This man is not as good as the dust on my feet."[4]

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[1] *Purushádhikáram idam jyotih = etat purushádhikáram jyotih = eshah purushah adhikárah* (*adhikaranam, sthánam*) *yasya tat.* None of the Bombay MSS. read *purushákáram*, the reading of Táránátha's edition, which means this splendour in the form of a man. It is of course the easier reading, and so far less likely to be correct.

[2] *Tírthát*, the reading of Shankar Pandit, is practically equivalent to Táránátha's *sutírthát.* Weber takes *sutírtha* as a proper name.

[3] Táránátha reads *dattaprayogo 'smi devena.* I had the professorship of theatrical representation conferred upon me by the king.

[4] One is irresistibly reminded of the two professors in Moliére's Bourgeois Gentilhomme.

Haradatta.—King! This man was first engaged in abuse of me. He said, "in truth, there is the same difference between your reverence and myself that there is between the ocean and a puddle;"[1] therefore let your Highness examine him and me in theoretical knowledge and in practical skill. Your Highness is able to discern the difference between us and to decide our case.

Vidúshaka.—A fair proposal.

Ganadása.—An excellent idea![2] The king should listen to us with the utmost attention.

King.—Stop a minute,[3] the queen may suspect partiality in this matter; therefore, the case had better be tried in the presence of the queen accompanied by the learned Kauçikí.

Vidúshaka.—The king's suggestion is good.

The two Professors.—As seems good to the king.

King.—Maudgalya, summon the queen together with the revered saint Kauçikí, taking care to inform them of this occurrence.

Chamberlain.—As the king commands (*with these words he goes out, and returns with the queen accompanied by the Parivrájiká*[4] *or female Buddhist ascetic*).

Chamberlain.—This way, this way, Queen Dhárini.

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[1] Weber takes this as an ironical speech of Ganadása to Haradatta. Shankar Pandit says, "this is said ironically of Ganadása, who, we may suppose, used the simile at first to disparage his rival. According to Shankar Pandit, therefore, "He said" should be omitted. Can *atrabhavatah* refer to the king to whom *atrabhaván* in the next line undoubtedly refers? This seems to me the true interpretation.

[2] Literally, the best course to follow (Shankar Pandit).

[3] Literally, let it stand a little while (Shankar Pandit).

[4] A wandering female mendicant. She was a widow. The Hindoo widow, says Shankar Pandit, is not generally a wandering mendicant, so we may assume that she was a Buddhist, and this makes it likely that the play is much older than Wilson supposes.

Queen (*looking at the Parivrájiká*).—Reverend madam, what do you think of the quarrel between Ganadása and Haradatta?

Parivrájiká.—Cease fearing that your *protegé* will be defeated, Ganadása cannot be surpassed by any one.

Queen.—Even if this be true, still the favour of the king gives his rival the advantage.

Parivrájiká.—Ah! consider also that you have a right to the title of queen. While the fire attains extreme brilliancy from the assistance of the sun, on the other hand the moon also acquires greatness when favoured by the night.

Vidúshaka.—Look! look! Here is the queen arrived, preceded by the match-maker,[1] the learned Kauçikí.

King.—I see her, who indeed, decked with the auspicious ornaments,[2] accompanied by Kauçikí in the dress of an ascetic, shines like the three Vedas incarnate accompanied by the knowledge of the Supreme Soul.[3]

Parivrájiká (*advancing*).—May the king be victorious!

King.—Reverend lady, I salute thee.

Parivrájiká.—Mayest thou be for a hundred years the husband of Dhárini and the earth,[4] the support of living creatures!

Queen.—May my husband be victorious!

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[1] Pitamardiká, according to Shankar Pandit, means one who assists the Náyiká, or heroine, in her attempt to gain her lover. Weber translates it *Bänkeldrückerin.*

[2] Such as a wife would wear during the lifetime of her husband (Shankar Pandit).

[3] The Upanishads (Shankar Pandit).

[4] A pun on the name of the queen. *Bhútadhárini* = the earth. Kings are again and again spoken of in Skr. poetry as the husbands of the earth. Compare Raghuvança, VIII, 51 (*Bombay edition*). "Surely I am the husband of the earth only in name, but my heart-felt pleasure was in thee."

King.—Welcome to the queen! (*Looking towards the Parivrájiká*). Reverend lady, take a seat.

They all sit down in due order.

King.—Reverend lady, a dispute about superiority in skill has arisen between Ganadása and Haradatta, now you must occupy the position of judge in this matter.

Parivrájiká.—Spare your taunts. When a town is accessible, do men go to a village to get jewels tested?

King.—Not so, not so. You are indeed "the learned Kauçiki," whereas the queen and I are partial with respect to these men, Haradatta and Ganadása.

The two professors.—The king's remark is just. Reverend lady, you are impartial, you ought to decide between us in the question of excellence or deficiency.

King.—Therefore let the case be opened.

Parivrájiká.—King, the art of dancing is a matter of practice chiefly, what is the use of a verbal controversy?

King.—What does the queen think?

Queen.—If you ask me, the whole dispute between these two professors is annoying to me.

Ganadása.—The queen ought not to allow me to be beaten[1] by one who is only my equal.

Vidúshaka.—Queen, let us see the contest of the two rams.[2] What is the use of giving them a salary for nothing?

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[1] If *mantum* is read, it means to be afraid lest I should be beaten by my rival. The same will be the meaning of *avagantum*, which Tarkavágíça reads. Weber translates, O Herrin! ḍu solltest mick nicht so weit erniedrigen mir Jenen an Wissenschaft auch nur gleich zu achten. (You ought not to insult me so grosslya s to consider that man even equal to me in skill.)

[2] Another reading is the Prákrit equivalent of *udarambhari*, glutton.

Queen.—You do certainly take delight in squabbles.

Vidúshaka.—No, fair one.[1] But when two infuriated elephants are quarreling, how can there be tranquillity until one or the other is conquered?

King.—Surely you have seen the skill of the two professors exhibited by themselves in person.[2]

Parivrájiká.—Of course, I have.

King.—Then what more can they now bring forward by way of proof?

Parivrájiká.—That is the very point I wish to speak about. One man can perform excellently in person, another possesses to a remarkable degree the power of communicating his skill; he who possesses both excellences, should be placed at the head of teachers.

Vidúshaka.—Gentlemen, you have heard the reverend lady's speech; this is the gist of it. The question must be decided by examining into your skill in teaching.

Naradatta.—It suits me admirably.

Ganadása.—King, it is so determined.

Queen.—But when an unskilful pupil disgraces the instruction of a teacher, the teacher is sure to be blamed.

King.—Queen! It is fitting that it should be so.

Ganadása.—The reception of an unpromising pupil shows a want of discernment in the teacher.[3]

Queen.—What is the meaning of this? (*looking at Ganadása, aside*). Cease from fulfilling the desire of this

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[1] *Chandí* means an angry woman, a vixen, but it is often used as a term of endearment.

[2] Táránátha reads *svángasausthavátiçayam*, exceeding skill in their own art.

[3] Táránátha explains it—the turning of an unpromising pupil into a skilful performer shows acuteness of intellect in the teacher. Táránátha gives the speech to the king.

husband of mine, which will only increase the ardour of his passion. Desist from your useless attempt.[1]

Vidúshaka.—Your highness speaks wisely. Ganadása! As you have begun to give instruction in music, and are eating the sweetmeats[2] offered to Sarasvatí, what do you want with a contest in which you may easily be defeated?

Ganadása.—In truth, this is the meaning of the queen's speech. But listen to a saying which is *à propos* on the present occasion. The man who shrinks from a contest, because he possesses an appointment, and patiently endures disparagement from a rival,—the man whose learning is merely a means of obtaining a livelihood,—him they call a huckster that traffics in knowledge.

Queen.—Your pupil was but lately handed over to you, so it is unbecoming to exhibit knowledge that is not as yet firmly implanted.

Ganadása.—It is for that very reason that I am so importunate.[3]

Queen.—Then exhibit both of you your skill in instruction to the reverend lady alone.

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[1] The most intelligible reading of this passage is that given in Shankar Pandit's notes from G., which inserts the "aside to Ganadása," at the beginning of the speech, and "aloud" before "desist." Weber and Táránátha take *utsáha* as "trouble," which is good enough if the speech is supposed to be spoken aloud, as it is by them.

[2] The *modaka* a dishful of which is offered to the goddess Sarasvatí, and really given to the teacher, is a round ball of a slightly conical shape at the top, made of rice or wheat flour mixed with sugar, thin slices of the kernel of the cocoanut, together with spices, and then either boiled in steam or fried in clarified butter. (Shankar Pandit.)

[3] "In order," as Shankar Pandit observes, "to show more creditably my skill in teaching." Weber translates "I do not feel anxious about that" (*dafür habe ich keine sorge*).

Parivrájiká.—That is not fair; even an omniscient person, when giving judgment alone, is apt to make a mistake.

Queen (*aside*).—You fool of a Parivrájiká! Do you wish to lull me to sleep when I am wide awake? (*She turns away in a pet.*)

The king calls the attention of the Parivrájiká to the queen.

Parivrájiká (*looking*).—Why dost thou, Oh moon-faced one, turn away thy countenance from the king without reason, for matrons, even when all-powerful with their husbands, wait for some cause before they fall out with them?

Vidúshaka.—Rather is it with good reason. She thinks that she must uphold the side she favours. (*Turning towards Ganadása.*) I congratulate you on the fact that the queen has saved you by pretending to be angry. All people, even the well trained, become clever by instruction.[1]

Ganadása.—Listen, queen! You hear what people think of the matter. Accordingly, now that I wish to exhibit in a contest my power of communicating skill in acting, if you do not permit me, all I can say is, I am left in the lurch by you. (*He rises from his seat.*)

Queen (*to herself*).—What resource have I left? (*Aloud*) You have authority, sir, over your pupil.

Ganadása.—I have been afraid for a long time without reason.[2] (*Looking at the king.*) The queen has given her

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[1] And your pupil has not had enough instruction. But *suçikshito'pi* seems out of place here. Táránátha's reading makes better sense: *Upadeça darçanena nishnáto bhavati.* "All men, even the well trained, are severely tested by having to exhibit their teaching power." This sneer of the Vidúshaka's brings matters to a crisis, as Ganadása immediately displays what Shankar Pandit calls "the natural irascibility of the Bráhman character."

[2] Instead of *apade çankito 'smi*, Táránátha reads *apadeça çankito 'smi*, I have been afraid of a refusal.

permission, therefore let the king give his orders as to what piece of acting I shall exhibit my power of instruction in.

King.—Act whatever the reverend lady commands.

Parivrájiká.—The queen has something upon her mind. I am therefore afraid.

Queen.—Speak boldly, I shall still be mistress of my own attendant.

King.—Say that you will be mistress of me also.[1]

Queen.—Come, reverend lady, speak your mind.

Parivrájiká.—King, people talk of a dance called *chalita*, made up of four movements;[2] let us see the skill of both the two professors exhibited[3] with reference to that one performance, then we shall be able to estimate the difference of these two gentlemen with respect to teaching power.

Both the Professors.—As your reverence commands.

Vidúshaka.—Then go both of you into the play-house,[4] and having made ready the orchestral arrangements, send a messenger to His Highness. Or better still, the mere sound of the drum will rouse us up.

Haradatta.—So be it! (*He rises up.*)

Ganadása looks at the queen.

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[1] A fine stroke of gallantry, says Shankar Pandit; I therefore suppose that he takes *mama* to mean the king. Táránátha reads the Prákrit equivalent of *prabhavishyati prabhur*, the king will have power. The *mama* in the king's speech will therefore refer to the queen.

[2] Here Táránátha inserts *dushprayojyam*, difficult to execute or to teach. Before *chalitam* he has *Çarmishthâyáh kritim*, invented by Çarmishthá.

[3] Of course in the persons of their pupils, the object being that the king should see Málaviká.

[4] Literally, spectacle-house. Táránátha reads *varnápekshágrihe*, in the waiting-room of the actors.

Queen.—No, I am not hostile to your success, Ganadása

Both the teachers go away.

Parivrájiká.—Come here a moment, you two professors.

Both (*turning round*).—Here we are.

Parivrájiká.—I speak in my capacity as judge. Let the two pupils enter without their theatrical dresses,[1] in order to display the elegance of movement of all their limbs.

Both.—It was not necessary to give us this advice.

[*Exeunt the two professors.*

Queen (*looking at the king*).—If my husband shows as much skill in devising expedients[2] in the other affairs of his kingdom, the result will surely be splendid.

King.—Cease to put an invidious construction on my conduct. Indeed, this was not brought about by me, oh sagacious one, it is ordinarily the case that people who pursue the same science are jealous of one another's fame.

A drum is heard behind the scenes. All listen.

Parivrájiká.—Ah the orchestra has begun. For that note of the drum, which resembles the cry of a peacock, delights the mind, deep resounding, beginning with the high-pitched[3] middle tone, —— of the drum, I say,

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[1] Or, according to Bombay manuscript G., with thin dresses.

[2] Four expedients are usually enumerated. Sowing dissension, negotiation, bribery, and open attack (*bheda, sandhi, dána, vigraha*). "Other affairs" is, of course, a sarcasm. But Táránátha omits *itareshu.*

[3] I have followed Shankar Pandit in his translation of *upahita*, though he professes not to understand the expression thoroughly. Táránátha reads *upachita*, swelled by the answering cries of the pea-fowl.

Weber observes, that the delight of pea-fowl in rain, and the thunder that accompanies it, is a favourite commonplace of Indian poets. c. p. Uttara Ráma Chárita, p. 87 of Vidyáságara's edition.

answered by the pea-fowl with necks erect, suspecting that it is the thunder of a rain-cloud.

King.—Queen! let us be punctual.[1]

Queen (*to herself*).—Oh the indecorous behaviour of my husband.

All rise up.

Vidúshaka (*aside to the king*).—Come, walk calmly and slowly, lest the queen find you inconsistent with yourself.[2]

King.—Though I endeavour to be[3] calm, the sound of the music of the drum makes me hasten, like the noise of my own desire[4] descending the path of fulfilment.

[*Exeunt omnes.*

Here ends the First Act.

ACT II.

(*Then are seen, after the orchestral arrangements have been completed, the king, with his friend, seated on a throne, Dhárini, and the retinue in order of rank.*)

King.—Reverend Madam! which of the two professors shall first exhibit to us the skill which he has infused into his pupil?[5]

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[1] Táránátha reads *sámájikáh*, let us be spectators.

[2] That is, find your indifference was merely assumed. It may mean lest the queen cause you to be disappointed by Ganadása. Táránátha omits both *má* and *tvám*, and explains *visamvádayishyati* by *vipralapsyate, anyathá mansyate*, which I suppose means, will be deceived into supposing that you have acted in good faith, and are not engaged in a love-intrigue.

[3] Literally, rest upon composure.

[4] *Manoratha* literally means "chariot of the mind." As Shankar Pandit observes, "there lurks in the word a little pun."

[5] More literally, of which of the two professors shall we first behold, &c.

Parivrájiká.—Even supposing their attainments to be equal, Ganadása ought, surely, to be preferred on account of his being the elder.

King.—Well, Maudgalya, go and tell these gentlemen this, and then go about your business.[1]

Chamberlain.—As the king commands.

Ganadása.—King, there is a composition of Çarmisthá, consisting of four parts with a pause in the middle,[2] your Highness ought to hear attentively one-fourth[3] of it performed with appropriate gestures.

King.—Professor! I am most respectfully attentive.[4]

[*Exit Ganadása.*

King (*aside to Vidúshaka*).—Friend, my eye, eager to behold her who is behind the scenes, through impatience seems to be endeavouring to draw up the curtain.

Vidúshaka (*aside*).—Ha! the honey of your eyes is approaching, but the fly[5] is near, therefore look on with caution.

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[1] Literally, execute the command given to thee. This means that he is to deliver the message to the teachers, and is not to return again to the king. (Sankar Pandit.)

[2] If it were *madhyalayá*, it might mean in middle time, there being three kinds of time, *druta*, *madhya*, and *vilambita*. Weber, *mit dem Takt in der Mitte.*

[3] Táránátha reads [*chatushpada* (*vastuham*) *varnakam*], the acting consisting of four parts, or expressing four parts. It seems to me, in that Táránátha's edition *pada* might mean "line." I have taken my translation from Shankar Pandit.

[4] In Táránátha's edition, we have an alternative reading *tat praveçaya pátram*, therefore introduce your pupil.

[5] Another reading is *ákshikam*. Weber explains it as "eye-balsam," but remarks it may mean "the prize in gaming." Böghtlingk and Roth, and Monier Williams, know nothing of the meaning "eye-balsam," but explain it as derived from *aksha*, and meaning a wager, a debt incurred in gambling.

Then Málaviká enters, with the teacher of dancing contemplating the elegance of her limbs.

Vidúshaka (*aside*).—Look, your highness. Her beauty does not fall short of the picture.

King (*aside*).—Friend, my mind anticipated that her beauty could not possibly come up to that represented in the picture, but now I think that the painter, by whom she was taken, studied his model but carelessly.

Ganadása.—My dear child, dismiss your timidity, be composed.

King.—Oh, the perfection of her beauty in every posture! For her face has long eyes and the splendour of an autumn moon, and her two arms are gracefully curved at the shoulders, her chest is compact, having firm and swelling breasts, her sides are as it were planed off,[1] her waist may be spanned by the hand, her hips slope elegantly, her feet have crooked toes, her body is like the ideal conceived in the mind of the teacher of dancing.[2]

Málaviká having gone through the prelude sings the composition consisting of four parts.[3]

My beloved is hard to obtain, be thou without hope with respect to him, oh my heart! Ha! the outer corner of my left eye throbs somewhat;[4] how is this man, seen after

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[1] On account of their smoothness: I have borrowed the expression from Shankar Pandit.

[2] Or perhaps *çlishtam* may be an epithet of *vapuh* in the sense of symmetrical.

[3] Or, lines; I believe this shows that Shankar Pandit's reading above "one-fourth of it" (*chaturthavastukaprayogam*) is not what Kálidása wrote. Where are the remaining three-fourths? Táránátha's reading (whatever be its manuscript authority) gives a sense more consistent with the sequel.

[4] In the case of women this portends union with the beloved.

a long time, to be obtained ?[1] My lord, consider that I am devoted to thee with ardent longing. (*As she sings she goes through a pantomime expressive of the sentiment.*)

Vidúshaka (*aside*).—Ha ! ha ! this lady has made use of the composition in four parts for the purpose of flinging herself at your head.

King.—My friend, this is the state of the hearts of both of us. Certainly she, by singing "know that I am devoted to thee," and accompanying the words with expressive action pointing at her own body, seeing no other way of telling her love owing to the neighbourhood of Dhárini, addressed herself to me under the pretence of courting a beautiful youth.

Málaviká at the end of her song makes as if she would leave the stage.

Vidúshaka.—Stop, lady ! you have forgotten something by neglecting the proper order; I will ask about it if you please.

Ganadása.—My dear child, stop a minute, you will have your knowledge made more accurate.

Málaviká turns round and stands still.

King (*to himself*).—Ah ! her beauty gains fresh splendour in every posture. For her standing attitude, in which she is placing on her hip her left hand, the bracelet of which clings motionless at the wrist, and making her other hand hang down loosely like the branch of a *çyámá-tree,*[2] and casting down her eye on the inlaid pavement on which she is pushing about a flower with her toe, an attitude in which the upper part of her body is upright, is more attractive even than her dancing.

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[1] Táránátha reads *punar drashtavyo*, to be seen again.

[2] Or making like the branch of a Çyámá-tree her other hand, from which the pearls have fallen.

Queen.—I fear the noble Ganadása is taking to heart the speech of Gautama.

Ganadása.—Queen, say not so. By the help of the king[1] Gautama is enabled to become sharp-sighted; observe, even a stupid person becomes clever by association with the wise, as turbid water is made clear by contact with the mud-dispersing fruit.[2] (*Looking at the Vidúshaka.*) We are waiting for your lordship's decision.

Vidúshaka.—Ask the Parivrájiká who witnessed the performance, afterwards I will mention the omission which I observed.

Ganadása.—Reverend lady be pleased to give your opinion according to your own observation as to whether the performance was a success or a failure.

Parivrájiká.—All was blameless, and in accordance with the rules of art: for the meaning was completely expressed by her limbs which were full of language, the movement of her feet was in perfect time, she exactly represented the sentiments; the acting was gentle, based upon the different forms of feeling;[3] in the successive exhibition of their various shades emotion trod on the heels of emotion; it was a vivid picture of a series of passions.[4]

Ganadása.—What does his majesty think?

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[1] Literally, by reliance or dependance upon the king.

[2] The fruit of the *kataka* tree. One of the seeds of this plant being rubbed upon the inside of the water-jar used in Bengal occasions a precipitation of the earthy particles diffused through the water and removes them.

[3] Táránátha explains—of which the instrument of expression was the branch-like hand.

[4] Táránátha takes *bhávam* to mean the heart; for *nwlati* reads *tudati*, and understands *anyasmát* after *vishayát*, the emotion (*bháva*), that is to say, the chain of passions diverts the mind from other objects.

King.—Ganadása, I have become less confident about the success of my *protegé.*

Ganadása.—Then I am in truth a professor of dancing. Wise men know that the teaching of a teacher is faultless, when it does not become black in your[1] presence, even as gold that is tested in the fire.

Queen.—I must congratulate you, sir, on being so fortunate as to give satisfaction to your judge.

Ganadása.—But the queen's favour is the cause of my good fortune. (*Looking towards the Vidúshaka.*) Gautama, now say what you have in your mind.

Vidúshaka.—The first time that skill is exhibited, a complimentary gift must be previously offered to the Bráhman, but you forgot about that.

Parivrájiká.—Ha! ha! an umpire thoroughly conversant with acting.

They all laugh. Even Málavikâ cannot suppress a smile.

King (*to himself*).—My eye has perceived in its full splendour its appropriate object, since it has seen the smiling face of the almond-eyed one, with the brightness of its teeth[2] half displayed, like an opening lotus with the filaments of the flower partially visible.

Ganadása.—Great Bráhman, this indeed is not a rehearsal in the tiring-room,[3] otherwise how could we have omitted to honour you who are worthy of honour?

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[1] Táránátha reads *vidvatsu*, in the presence of the wise.

[2] In an Asiatic of course, the teeth are more conspicuous than in a European, and we have many references to their brightness. c.p. Raghuvança, Sarga II, Stanza 46.

Athándhakáram girigahvaránám,
Danshtrámayukhhaih çakaláni kurvan.

[3] Táránátha reads *prathamam nepathyasavanam*, the first handselling of the tiring-room or theatre. *Savanam* implies that the handselling was regarded as a religious ceremony, and therefore *dakshiníyam* for *archaniyám* is quite appropriate.

Vidúshaka.—I indeed like a timid *chátaka*[1] asked for a drink of water when the heaven was rebellowing with rainless clouds.

Parivrájiká.—Exactly so.

Vidúshaka.—It follows that those people who expect to derive any benefit from giving satisfaction to the learned are a set of fools.[2] If the reverend lady has found the performance meritorious, I will bestow this evidence of her satisfaction upon Málaviká. (*So speaking he draws off a bracelet from the king's wrist.*)

Queen.—Stop! why do you give away the ornament before you have become acquainted with a different kind of merit?[3]

Vidúshaka.—Because it belongs to some one else, of course.[4]

Queen (*looking towards Ganadása, the teacher of dancing*).—Noble Ganadása, in truth your pupil has exhibited her proficiency.

Ganadása.—My dear child, now leave the theatre.

[*Málaviká departs with her teacher.*

Vidúshaka.—Here ends my power to help your majesty.

King.—Have done with this limiting of your power. For, now I consider her disappearance behind the curtain to be like the obscuration of the prosperity of my two

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[1] A bird that lives on rain-drops. Its peculiar habits are a subject of frequent reference in Sanskrit poetry.

[2] Táránátha takes it, those who (like me) are stupid, have to depend upon the satisfaction of the learned, and take their opinions from them.

[3] *i.e.*, that of Haradatta's pupil. The queen of course objects out of jealousy.

[4] If we have the reading *parakeranti karia* (*parakarmeti kritvá*), it means "why, because I have to do another person's work." (Shankar Pandit.)

eyes, like the end of the great feast of my heart, like the closing of the door of joy.

Vidúshaka.—Bravo! You are like a man sick of poverty,[1] desiring a medicine administered by the physician.

Haradatta (*entering*).—King! have the goodness now to look at my exhibition.

King (*to himself*).—My object in being a spectator is now at an end. (*Aloud, putting a severe strain upon his politeness*). Haradatta, we are indeed anxious to behold it.

Haradatta.—I am highly favoured.

A bard chants behind the scenes.

Victory to the king! The sun has climbed up to the zenith, for the geese rest with closed eyes in the shade of the leaves of the lotuses of the ornamental water; the pigeons shun on account of the extreme heat the sloping roofs of the palace which they ordinarily frequent,[2] the peacock desirous of drinking the particles of water continually flung out,[3] flies to the revolving water-wheel, the sun blazes with all his rays at once, as thou with all thy princely qualities.

Vidúshaka.—Oh! Ho! the time of bathing and eating has arrived for your majesty. The physicians say that it is bad for your highness to be kept waiting past the appointed hour.

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[1] A medicine being no remedy for "consumption of the purse." Táránátha explains the Prákrit *dariddáturo* as *daridráturo* (poor and sick, I suppose), and remarks that physicians' medicines are apt to be expensive.

[2] Literally, on account of the extreme heat the palace has become such that the pigeons hate to frequent the sloping roofs.

[3] I have translated *vindúthshepán*, which Shankar Pandit reads in his notes. In the text he reads *vindúthshepát*, which is also to be found in Táránátha's edition, the thirsty peacock flies to the revolving water-wheel, because it throws out drops.

King.—Haradatta! what do you say?

Haradatta.—It is no time for me to speak.

King (*looking towards Haradatta*).—Then we will see your skill in teaching exhibited to-morrow.

Haradatta.—As the king commands.

[*Exit Haradatta.*

Queen.—Let my husband perform the mid-day ceremonies.

Vidúshaka.—Lady! let the arrangements for eating and drinking be hurried on with special vigour.

Parivrájiká (*rising up*).—Health to your majesty!

[*Exit with the Queen, who is accompanied by her attendants.*

Vidúshaka.—Ha! not only in beauty but in artistic skill is Málaviká unmatched.

King.—The Creator, by furnishing her, who is so naturally beautiful, with attractive accomplishments, prepared an arrow of love steeped in poison. Why should I say more? You must think upon me.

Vidúshaka.—You ought also to take thought for my comfort. Surely the inside of my stomach burns like a cauldron in the market-place.

King.—Of course. But exert yourself for the sake of your friend.

Vidúshaka.—I have pledged my word.[1] But it depends

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[1] Shankar Pandit explains at great length the origin of this phrase. In the formula, inviting Bráhmans to the ceremony of the Çráddha, the word *kshana* is often used. Hence, the person who addresses in the words of the formula (the *Çráddhakrit*), is said to give the *kshana*, and the person to whom it is addressed is said to take the *kshana* in the language of ignorant priests. Táránátha reads *grihítadakshino 'smi*, I have received the reward (usually given to Bráhmans at the end of a sacrifice). Weber takes it ironically ——— instead of a reward, fresh labour.

upon the will of another, whether one can see the lady Málaviká. She is like the moon-light obscured by clouds. As for your majesty, you amuse me by asking that your wishes may be accomplished, having become quite distressed like a bird hovering round the shop of a butcher, desirous of meat, but afraid to venture.

King.—Friend, how can I help being distressed, since my heart is averse to the society of all the beauties of my harem, and that fair-eyed one has become the only object of my affection?

[*Exeunt omnes.*

Here ends the Second Act.

ACT III.

Enter an attendant of the Parivrájiká.

Attendant.—I have received the following order from the reverend lady: "Samádhimatiká, get me a citron and bring it here that I may present it as a token of respect to the king." So I will go and look for Madhukariká, the keeper of the pleasure-garden. (*Walking round and looking.*)

Ah! there she stands contemplating a golden Açoka-tree. So I will go and salute her.

Enter the keeper of the garden.

Samádhimatiká (*going up to her*).—Madhukariká! Is your duty of looking after the shrubbery going on well?

Madhukariká.—Why, here is Samádhimatiká. Welcome to you, my friend.

Samádhimatiká.—Listen! The reverend lady commands—"The lord of wealth[1] must not be approached by people

[1] Táránátha has an alternative reading *devi*, the queen.

like myself with empty hands, therefore I wish to honour him with the gift of a citron."

Madhukariká.—Surely, here is a citron near you. Tell me, which of the two professors of music, who were quarrelling with one another about their respective merits as teachers, did the reverend lady approve of, after beholding the performances of their pupils?

Samádhimatiká.—Both of them are thoroughly acquainted with the science of dancing, and clever in execution. But the teaching power of Ganadása was ranked the higher of the two on account of the admirable qualities of his pupil.

Madhukariká.—Well, is there any gossip going about with regard to Málaviká?

Samádhimatiká.—Certainly. The king is desperately in love with her, but in order to spare the feelings of Queen Dhárini, he makes no use of his power to behold the object of his desire. Málaviká, too, in these days is seen to be fading like a jasmine-garland that has been worn and thrown away.[1] More than that I do not know. Give me leave to depart.

Madhukariká.—Take the citron hanging on this branch.

Samádhimatiká (*pretending to take it*).—Ah! may you obtain, for your readiness to oblige my saintly mistress, a far more glorious fruit than this.

Madhukariká (*advancing*).—Friend! we will go together. I also will give the queen information about this golden Açoka-tree, which is delaying to burst into blossom because it waits to be touched by the foot of a beautiful woman.[2]

Samádhimatiká.—Quite proper. Indeed, it is your duty.

[*Exeunt.*

Here ends the Interlude.

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[1] Táránátha has *anubhútamúrchchhevа*, that has suffered fading.

[2] This fancy is perpetually recurring in Sanskrit poetry.

Enter the king in a love-sick state, and the Vidúshaka.

King.—My body may be thin as it has not the joy of embracing the beloved; my eye may be filled with tears because she is not seen by it even for a moment; but thou, my heart, art not separated for a single instant from that antelope-eyed one; why then dost thou suffer agony, when thy consolation is ever near thee?

Vidúshaka.—Let your Highness cease giving way to tears and abandoning all self-restraint; I have seen Vakulávaliká, Málaviká's dear friend, and I have given her that message which your Highness entrusted to me.[1]

King.—What did she say then?

Vidúshaka.—"Inform the king that I am favoured by having that duty entrusted to me. But that unfortunate girl being guarded by the queen more carefully than before, like the jewel[2] guarded by a snake, is not easily to be got at; nevertheless I will do my best."

King.—Oh revered God of Love, child of fancy, having directed my longing to objects unfortunately surrounded with obstacles, thou dost smite me so sorely that I cannot live much longer. (*With an expression of astonishment.*) What proportion is there between this soul-torturing agony and thy bow to all appearances so harmless? That "sweet and bitter in a breath," of which we hear so much, is surely seen in thee, oh God of Desire!

Vidúshaka.—I tell you of a truth that I have devised an expedient for ensuring the end we wish to attain; therefore, royal sir, regain your composure.

King.—Well, where shall I manage to get through the rest of the day with a mind averse to my usual occupations?

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[1] Literally, she has been caused to hear.

[2] Alluding to the "precious jewel, which the snake, though 'ugly and venomous,' wears in his head," says Shankar Pandit.

Vidúshaka.—Surely, Irávatí sent you this very day some red Kuravaka blossoms indicative of the first appearance of spring, and on the ground of the recent advent of that season made this request by the mouth of Nipuniká, "I wish to enjoy a ride in the swing in company with my husband." Your Highness, too, promised to gratify her; therefore, let us go to the pleasure-grounds.

King.—This is impossible.

Vidúshaka.—How so?

King.—My friend, women are by nature discerning. Now that my heart is devoted to another, how will your friend help perceiving it, even when I am caressing her? Therefore, I see clearly that it is better to interrupt my accustomed familiarity, for I know many excuses for breaking it off, than to go through the form of shewing regard to sharp-sighted women, even if with more *empressement* than before, supposing it be void of passion.[1]

Vidúshaka.—You ought not suddenly to throw behind your back your invariable courtesy to the ladies of your harem.

King (*reflecting*).—Then shew me the way to the pleasure-grounds.

Vidúshaka.—This way, this way, your Highness.

Both walk round.

Vidúshaka.—The spring by means of these finger-like shoots, agitated by the wind, as it were, beckons on your Highness to enter this pleasure-ground.

King (*having perceived that something is touching him*).—Surely the Spring is noble in his sympathy. Observe, my friend, he, as it were, compassionately asking by the notes

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[1] *Púrvábhyadhikah* is explained by Táránátha to mean *púrvam abhyadhika, i.e.*, before excessive, but now void of passion.

of love-intoxicated cuckoos, agreeable to the ear, how I manage to bear the torture of my passion, has made the southern wind fragrant with mango-blossoms to play upon my body, like the palm of a hand frequently stroking me.

Vidúshaka.—Enter, that you may obtain tranquillity of mind.

Both enter the garden.

Vidúshaka.—Oh! my friend, look carefully around you. Surely the presiding goddess of the pleasure-grove, desiring to allure you, has donned a robe of spring flowers that puts to shame the adornment of a young lady.

King.—Indeed, I behold it with astonishment. The red dye of the *bimba*-like lip is surpassed in excellence[1] by the splendour of the red *Açoka;* the *Kuravaka*-flower, dark-blue, white, and red, transcends the painting on the forehead; the ornament of the spot between the eye-brows is surpassed by the *tilaka*-blossoms having bees clinging to them like *collyrium;* the goddess of Vernal Beauty seems to laugh to scorn the art of adorning the face[2] as practised by women.

Both of them admire the beauty of the garden.

Enter Málaviká in a state of agitation.

Málaviká.—I am ashamed of myself for being in love with the king, whose heart I do not know. How can I tell the circumstance to my dear friend? I do not know for how long a time love will bring me into this irremediably

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[1] Taking *aviçeshitaguna* as the reading. It may mean, if we adopt *viçeshitaguna*, the bimba-lip of the vernal beauty is heightened in quality (has its hue deepened) by that of the red-flowered Açoka (Shankar Pandit). Táránátha takes it, the red dye of the bimba-like lip is equalled in excellence by the red Açoka-creeper.

[2] Táránátha reads *sukhaprasádhanavidhau*, the art of adornment without effort.

severe suffering. (*Having advanced some steps.*) Where am I going now? (*After reflecting.*) Ah! I received this order from the queen: "Having had a fall from a swing, "owing to the carelessness of Gautama, I cannot move "my feet, therefore do thou perform the ceremony of "fertilizing the golden Açoka-tree; if in five nights from "this time it displays flowers, I will (*she stops speaking "and heaves a sigh*) bestow on thee a boon which will "gratify thy desires." Well I have come first to the place where I am to perform this duty. While I am waiting till Vakulávaliká comes after me with the pigment for the feet, I will for a moment weep undisturbed. (*She walks round.*)

Vidúshaka.—Ha! ha! here is treacle offered you, now that you are confused with drinking rum.[1]

King.—Ah! What is that?

Vidúshaka.—There stands Málaviká at no great distance, somewhat insufficiently adorned, with the complexion of one afflicted; and alone.

King (*delighted*).—What! Málaviká?

Vidúshaka.—Certainly.

King.—Now my life may find support. Hearing from you that my beloved is near, my distracted heart once more revives, like the heart of a traveller longing for water when he learns from the cry of the *sárasa* that a tree-bordered river is near. Well! Where is the lady?

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[1] The Vidúshaka seems to mean that the king, who is already maddened by his passion for Málaviká, will be still more so when he sees her alone, just as a man that is already intoxicated by drink, and helpless under its influence, is rendered still more helpless by eating or drinking anything that is sweet (Shankar Pandit). Táránátha, on the other hand, is of opinion that the inspissated juice of sugar-cane is good for people in that state.

Vidúshaka.—Here she is coming in this very direction, having emerged from the midst of a row of trees.

King.—My friend I behold her. Broad in her *bimba*-like hips, thin in the waist, swelling in the bosom, she—my life—is coming hither. My friend, the lady is in a different state from what she was in before; for she, with her cheeks pale like the stalk of a reed,[1] and but few ornaments, appears like the jasmine-creeper having its leaves developed by the spring, and with only a few flowers.

Vidúshaka.—She, too, like your Highness, must be slightly affected with love-sickness.

King.—It is only friendship that sees that.

Málaviká.—This Açoka, that is waiting to be touched by the foot of a beautiful woman, and has not assumed its robe of flowers, imitates me in my state of longing expectation, therefore let me sit down on this slab of rock cool with the shade of the tree, and refresh myself.

Vidúshaka.—Did your Highness hear? The lady said "I am in a state of longing."

King.—Even this much does not make me think you a man of unerring insight. For the wind from the Malaya mountain, laden with the pollen of the *kuravaka* flowers, accompanied with drops of water issuing from the opening folds of the buds, produces longing in the mind even without definite cause.

Málaviká sits down.

King.—My friend, come this way, let us hide behind the creeper.

Vidúshaka.—I think I see Irávatí in the distance.

King.—But when he sees a cluster of lotuses, the elephant does not care for the alligator. (*He stands gazing.*)

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[1] Saccharum Sara (Monier Williams).

Málaviká.—Cease, my heart, from entertaining a wish which is sure to be futile. Why dost thou torture me?

The Vidúshaka looks at the king.

King.—My beloved, observe the perverseness[1] of love. Thou dost not reveal any cause of thy pining, nor is conjecture invariably to be relied upon,[2] nevertheless, beautiful one, I consider myself the theme of all these lamentations.

Vidúshaka.—Now your Highness may be free from anxiety, for here comes Vakulávaliká alone, she to whom I gave the message of love.

King.—I wonder whether she will remember my petition.

Vidúshaka.—What! do you suppose that that daughter of a female slave will forget such a weighty message from your Highness? Why, even I at the present moment have not forgotten it.

Enter Vakulávaliká, with the pigment for the feet in her hand.

Vakulávaliká.—Is my friend happy?

Málaviká—Ah! here is Vakulávaliká come. Welcome my friend, sit down.

Vakulávaliká.—Ha! On the present occasion you are charged with the appropriate duty of making the Açoka-tree bloom, therefore give me one of your feet, that I may paint it with lac, and put the anklet on it.

Málaviká (to herself).—Heart! cease rejoicing, because this office has devolved upon me. How can I now free myself from this misery? Never mind! This painting will certainly be my funeral adornment.

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[1] Táránátha reads *mahattvam*, the greatness, the mighty power.

[2] Literally, love only to acquaint me with what is true.

Vakulávalikâ.—Why do you hesitate? Indeed, the queen is anxious that that golden Açoka-tree should put forth flowers.

King.—What! is all this preparation for the sake of fulfilling the longing of the Açoka?

Vidúshaka.—Why, do you not know that the queen would not, without reason, cause her to be adorned with the ornaments of the harem?

Málavikâ (*holds out her foot*).—Come, do not hurt me this time.

Vakulávalikâ.—Why, you are as dear to me as my own body. (*She pretends to begin the painting of Málavikâ's foot.*)

King.—Friend! observe the moist streak of colour placed upon the extremity of my darling's foot, like the first peeping forth of the bud of the tree of love consumed by Çiva.[1]

Vidúshaka.—Truly, the duty imposed upon the lady is well suited to such a foot.

King.—Sir, you have spoken the exact truth. The girl deserves to smite two things with this point of her foot, of the hue of a young bud, on which the gleam of the nails flashes white, both the Açoka that has not yet flowered as longing for the ceremony of the *dohada*, and her lover standing with bowed[2] head, having recently committed an offence.

Vidúshaka.—You will have an opportunity of offending the lady.

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[1] *Manobhava*, the mind-born, *i.e.*, Kâma, god of love, was consumed by the fire of Çiva's eye, and therefore called Ananga. Weber suggests that the myth was invented to explain the name.

[2] *Pranihita*, which Shankar Pandit reads, and *pranamita*, the reading of Târânâtha's edition, are pretty nearly identical in meaning. The literal meaning of the former is, "laid down in front of (his mistress)."

King.—I accept the omen, the word of a Bráhman must come true.

Enter Irávatí in a state of intoxication, and her attendant.[1]

Irávatí.—Nipuniká, my girl, I have often heard that intoxication is an especial ornament to women. Do you think that this popular saying is true?

Nipuniká.—It was formerly a mere popular saying; now it has become true.

Irávatí.—Cease your flattering speeches. How did you discover, on the present occasion, that the king had gone on before me to the house in which the swing is?

Nipuniká.—I inferred it from his unfailing affection for you, his queen.

Irávatí.—No more of that adulation, speak as if you were an indifferent person.

Nipuniká.—The noble Gautama told me, being desirous of a spring-gift. Let your Highness come quickly.

Irávatí (*walking rôuud as well as her state will permit*).—Oh! my heart urges me on to behold my husband, though I am overpowered with intoxication, but my feet will not advance on the path.[2]

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[1] Weber, who probably reads *yuktamadá*, translates it, *im liebesrausch*; but remarks that a comparison with Kumára Sambhava, III, 38, IV, 12, renders it probable that real intoxication with flower-wine is meant. In this first passage, the Kinnara's wife's eyes are represented as "rolling a little by reason of flower-wine;" and in the second "the intoxication of wine" is said to make the "red eyes of ladies roll" and "the voice to trip at every word." It seems to me that *unmattaveshá* must bear the meaning I have assigned to it, on account of some of the expressions that follow. Babú Rájendra Lál Mitra has shewn that the "pleasures of the bottle" were not altogether unknown to the ancient Hindoos.

[2] Op. Schiller's Piccolomini Act IV Sc. 5:

Das Haupt ist frisch, der Magen ist gesund,
Die Beine aber wollen nicht mehr tragen.

Nipuniká.—Now, indeed, we have arrived at the summer-house where the swing is.

Irávatí.—But, Nipuniká, I do not see my husband in it.

Nipuniká.—You must look carefully. The king must be hidden in some thicket or other, meaning to play your Highness a trick. Let us for our part repair to this slab of rock under the Açoka tree which is overgrown by the Priyangu creeper.

Irávatí does so.

Nipuniká (walking round and looking).—Observe, your Highness! While seeking for the sprout of the mango, we are bitten by red ants.

Irávatí.—What does that mean?

Nipuniká.—Here is Vakulávaliká adorning the foot of Málaviká in the shade of the Açoka tree.

Irávatí (exhibiting signs of fear).—This is not a proper place for Málaviká. What conjecture do you form?

Nipuniká.—I conjecture that the queen whose feet have been injured by a fall[1] from a swing has appointed Málaviká to perform the ceremony of the *dohada* for the Açoka tree, otherwise how could she have permitted her attendant to wear this pair of anklets which she herself uses?

Irávatí.—It is certainly a great honour to her.

Nipuniká.—Why do you not search for your husband?

Irávatí.—Girl, my feet refuse to go forward. My mind is distracted:[2] I will, in the mean time, arrive at certainty with respect to my suspicions.[3] (*Observing Málaviká, to herself*) Not without reason is my mind despondent.[4]

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[1] Literally, whose feet had a fall. Tarkavágiça inserts *saruja* between *paribhraskta* and *charanayá*, whose feet are painful owing to a fall.

[2] Táránátha reads "*mado mám vikárayati*," intoxication quite upsets me.

[3] *i.e.*, ascertain whether the king is in love with Málaviká or not.

[4] A tribute to the beauty of Málaviká (Shankar Pandit).

Vakulávaliká (calling attention to Málaviká's foot).—Are you pleased with the way in which the lines of colour are arranged on your foot?

Málaviká.—As it is on my own foot, I am ashamed to praise your handiwork. Tell me who instructed you in this artistic accomplishment.[1]

Vakul valiká.—In this I am a pupil of the king.

Vidúshaka.—Hasten now to get the teacher's complimentary present.

Málaviká.—I am glad to see that you are not conceited.

Vakulavaliká.—Having obtained feet worthy of displaying my skill upon, I shall become conceited now. (*Looking at the colour, to herself*) I have accomplished my commission. (*Aloud*) My friend, I have finished painting one of your feet. It is only necessary to breathe on it.[2] Besides, this place is windy.

King.—My friend, observe, observe. Now there has arrived an admirable opportunity for me to do her a service by fanning with the breath of my mouth her foot, the dye on which is wet.

Vidúshaka.—Why do you regret that you cannot avail yourself of it?[3] You will soon be able to enjoy this privilege for a long time.

Vakulávaliká.—Your foot shews like a red lotus. May you certainly repose upon the bosom of the king.

Irávatí looks Nipuniká in the face.

King.—I say Amen to this prayer.

Málaviká.—Ah! you are saying what you have no business to say.

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[1] *Çilpa* or *váhyakalá:* sixty-four such are enumerated.

[2] Literally, to apply the wind of the mouth.

[3] I follow Shankar Pandit, who thinks that the king cannot speak to Málaviká as not having been "introduced."

Vakulávaliká.—I said exactly what it is my business to say.[1]

Málaviká.—Surely you love me, do you not?

Vakulávaliká.—I am not the only person who loves you.

Málaviká.—Who else then loves me?

Vakulávaliká.—Why, the king of course, who always has an eye for good qualities.

Málaviká.—You are saying what is false. That fortune[2] is not mine.

Vakulávaliká.—Is it really not yours? It is seen in the emaciated and slightly pale limbs of the king.

Nipuniká.—The wench gives her answer as if she had got it all up[3] beforehand.

Vakulávaliká.—Regulate your conduct according to the maxim of the good, that love must be tested[4] by love.

Málaviká.—What are you chattering there at your own sweet will?

Vakulávaliká.—No indeed, these are but the words of the king, full of affection, transmitted through me.

Málaviká.—Ah! thinking of the queen, I shall not be able to do as I would with my heart.[5]

Vakulávaliká.—Foolish girl! Do you suppose a mango-shoot is not to be plucked to ornament the ear, containing as it does in itself the whole essence of the manifestation of spring, just because it has bees clinging to it?

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[1] *i.e.*, as having been commissioned by the king.

[2] "These good qualities are not in me" seems to be Táránátha's explanation.

[3] *Bhanitam* and *gaṇitam*, the reading of Táránátha's edition, both mean "repeated" or "learnt by rote" according to Shankar Pandit.

[4] For *parikshitavyah*, Weber would read *pratikshitavyah*, love must be welcomed with love, *Liebe ist mit Liebe aufzunehmen.*

[5] Táránátha reads *na me hridayam viçvasiti*, My heart does not feel confident.

Málaviká.—Well, do you help me to the utmost, wicked woman.[1]

Vakulávaliká.—I am a garland of Vakula flowers which becomes more fragrant by rubbing.[2]

King.—Bravo! Vakulávaliká, Bravo! By means of the conversation which was artfully commenced as soon as she knew the state of Málaviká's mind, and in which she gave the proper answer on her friend's reproaching her, she has got Málaviká into her power;[3] it is quite right that the lives of lovers have been made dependant upon female go-betweens.[4]

Irávatí.—Observe, my girl. Vakulávaliká has induced Málaviká to take the step.[5]

Nipuniká.—Queen! Suggestion produces desire even in one free from passion.

Irávatí.—Not without reason indeed was my heart apprehensive. Now that I have got at the facts, I will proceed to think about the matter.

Vakulávaliká.—Here is your second foot with its decoration completed. Now I will put the anklets on both. (*She pretends to put on the anklets*) Come now rise up.

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[1] *Durjátá* is an abusive term of endearment..

[2] She means that her serviceableness will become known by degrees, as Málaviká comes more and more in contact with her. She is punning on her own name, which means a garland of Vakula flowers. (Shankar Pandit.)

[3] Or she has induced Málaviká to consent to the purport of her (Vakulávaliká's) commission.

[4] *Dútí* corresponds apparently to the Greek *προμνήστρια*. Vakulávaliká certainly was—

ein Weib wie auserlesen
Zum Kuppler-und Zigeunerwesen.

[5] *i.e.*, to enter upon the enterprise of trying to become the King's bride.

Perform the duty imposed on you by the queen of causing the Açoka to blossom.

Irávatí.—You heard the words "imposed by the queen." Well, let it pass for the present.

Vakulávaliká.—Here stands in front of you, flushed,[1] ready for enjoyment,——.

Málaviká (delighted).—What? the king?

Vakulávaliká (smiling).—No! not the king, but this cluster of buds hanging on a bough of the Açoka, make an ear-ornament of it.

Vidúshaka.—Did your Highness hear?

King.—So much as this is enough for lovers. I do not approve of the union, even if successfully brought about, of two lovers, one of whom is ardent, and the other indifferent; it is better that an equally enamoured pair should even pine away hopeless of mutual happiness.

Málaviká, having made an ear-ornament of Açoka-buds, in a playful manner puts forth her foot to strike the tree.

King.—Observe, my friend. Having taken from the Açoka-tree a shoot for her ear she presents to it her foot; since the two have exchanged similar[2] gifts, I consider myself defrauded of my rights.

Vakulávaliká.—Well, you are not in fault; this Açoka must be devoid of good qualities, if it should be slow in putting forth flowers, now that it has been blessed by such a foot.

King.—Oh Açoka! if after having been honoured by the slender-waisted one with this foot of hers, soft as a young lotus, loud-tinkling with noisy anklets, you are

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[1] *Rága* has a double meaning; as referring to the king, it means "passion;" when applied to the tree, it denotes the red colour of the buds.

[2] Both Málaviká's foot and the shoot of the Açoka being red.

not immediately endowed with flowers, in vain do you nurse a desire shared by sportive[1] lovers.

Friend, I wish to present myself, taking a favourable opportunity of joining in the conversation.

Vidúshaka.—Come along! I will make fun of her.

Both Enter.

Nipuniká.—Queen! here is the king appearing on the scene.

Irávatí.—This is exactly what my heart anticipated at the outset.

Vidúshaka (*advancing*).—My lady, it is not proper conduct on your part to strike with your left foot an Açoka-tree belonging to my dear friend.

Both (*in a state of trepidation*) Ah! here is the king.

Vidúshaka.—Vakulávaliká! Why did not you, as you knew the state of the case, restrain the lady from committing[2] such an impropriety?

Málaviká shows fear.

Nipuniká.—Queen, see what the noble Gautama has undertaken.

Irávatí.—How else could a low Bráhman like him make a livelihood?

Vakulávaliká.—Sir! this lady is executing an order of the queen's. In this transgression she is only the instrument of another. Let the king be appeased. (*She makes Málaviká prostrate herself, and falls prostrate at the same time.*)

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[1] Or it may mean, as Shankar Pandit says, "a desire common with persons fond of the graceful actions of young women, *viz.*, the desire to be kicked by them."

[2] Or literally when attempting to commit.

King.—If this is the case, you are not guilty. My good girl, rise up (*he takes her by the hand and raises her up*).

Vidúshaka.—Quite right. In this matter you ought to show respect for the queen.

King.—Oh! charming one, do you not now feel pain in your left foot soft as the filament of a lotus, which you placed on the hard trunk of the tree? What say you beautiful girl (?)[1]

Málaviká looks ashamed.

Irávatí (*spitefully*).—Ah! my husband has a heart as soft as fresh butter.

Málaviká.—Come Vakulávaliká, let us inform the queen that we have performed her command.

Vakulávaliká.—Then ask the king to give you leave to depart.

King.—My good girl, you may go. But hear first my supplication, which has now an opportunity of making itself known.

Vakulávaliká.—Listen attentively! Let the king be pleased to speak.

King.—This person for a long time has not been able to put forth such a blossom of happiness;[2] with the nectar of your touch satisfy also the longing of this man devoted to you alone.

Irávatí (*suddenly approaching*).—Satisfy it, satisfy it; no doubt the Açoka shows flowers, but this tree does not only display flowers, it bears fruit also.

All are confused on beholding Irávatí.

King (*aside*).—My friend, what resource is there now?

Vidúshaka.—What other than taking to our heels?

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[1] *Vámoru*, literally = *pulchra femora habens.*

[2] As he will put forth after having been (like the tree) kicked by Málaviká.

Irávatí.—Vakulávaliká! you have begun well. Málaviká! grant the request of my husband.

Both the girls.—Let the queen have compassion on us. Who are we that we should attract the affection of the king?

[*Exeunt Vakulávaliká and Málaviká.*

Irávatí.—Oh the faithlessness of men! I indeed relying upon your deceitful speech—unsuspicious like the deer that is attracted by the whistle of the hunter—did not anticipate this.

Vidúshaka (*aside*).—Make some defence. Being a burglar caught in the act you ought to say that you came here to put down house-breaking.[1]

King.—Beautiful one! I had no object with Málaviká. Because you delayed, I amused myself as well as I could.

Irávatí.—You are to be depended on, are you not? I did not know that my husband had obtained such an agreeable means of passing the time. Otherwise I should never have presumed to annoy you by this intrusion.

Vidúshaka.—Do not repel by your speeches the courtesy of the king. If mere conversation with the attendants of our royal mistress when met by chance is to be considered a crime—why, of course, you know best, and we must acquiesce.

Irávatí.—Well, conversation let it be called. How long am I to torture myself about nothing? (*She goes off in a*

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[1] *Sandhichchhedaçikshaka* "one that punishes or wants to punish a crime of house-breaking (Shankar Pandit). Táránátha reads *udakántamule vipathike vimathitena kumbhílena sandhichchhedah çikshitavyah, i.e.*, a thief overtaken near water where there is no passenger must practise digging holes such as house-breakers make. Perhaps he means that the king ought to allege as an excuse that he was keeping his hand in by flirting with Málaviká until Irávatí came.

passion, and though her feet are entangled by her girdle, keeps progressing as well as she can.)

King.—Beautiful one, neglect of your devoted admirer is not becoming.

Irávatí.—Traitor, your heart is not to be relied on.

King.—With the word "traitor," oh dear one, let your scorn of me, who am so familiar with you, come to an end; you do not dismiss your anger even though entreated by your girdle lying prostrate at your feet.[1]

Irávatí.—Even this cursed girdle sides with you. (*She takes up the girdle and endeavours to strike the king with it.*)

King.—This lady in a passion, raining tears, prepares to strike me, terrible criminal that I am, with the cord of her golden girdle fallen unexpectedly from her *bimba*-like hips, as a row of thunder-clouds to strike the Vindhya mountain with a streak of lightning.

Irávatí.—What? Do you offend against me again?[2] (*raising her hand with the girdle in it*).

King.—Why do you withdraw the scourge lifted against me the malefactor, oh curly-haired one! You increase your fascinations, and still you are angry with your slave here. (*To himself*) surely, now I am forgiven (*falls at her feet*).

Irávatí.—These indeed are not the feet of Málaviká, that will gratify your longing for a caress.[3] (*She departs with her attendant.*)

Vidúshaka.—Come! rise up, rise up, you have found favour.[4]

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[1] Shankar Pandit observes that the pun here is obvious. The girdle is compared to a suppliant.

[2] *Avadhíritám.* Táránátha's reading means—do you insult me again?

[3] A playful kick such as was given to the Açoka.

[4] Táránátha reads *Akritaprasádási*—you have not found favour.

King (*rising up and not seeing Irávatí*).—What? is the dear one really gone?

Vidúshaka.—I am glad to say she has gone without forgiving this impropriety. Therefore let us flee rapidly before she returns like Mars retrogressing to his mansion in the zodiac.[1]

King.—Oh the inconsistency of love! Now that my mind is taken captive by my beloved, I consider Irávatí's rejection of my humble supplication a veritable service; for, as she is angry, I may neglect her, though she is so attached to me.[2]

[*Both walk round and exeunt.*

Here ends the Third Act.

ACT IV.

Enter the King in a state of anxiety and a female door-keeper.

King.—(*To himself*) May the tree of love which took root by my interest in Málaviká when her name reached my ear, which, when she came within range of my eyes, put forth the shoot of passion, which at the touch of her hand may be said to have blossomed as my hair[3] stood erect from delight—may that tree, I say, cause me, the weary one,[4] to taste the flavour of its fruit. (*Aloud.*) Friend Gautama!

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[1] In which case he exercises a malignant influence.
Mars retrograde is called Puella by Chaucer.

[2] Here Táránátha inserts "therefore come along, let us go and appease the angry queen." The "queen" of course is Dhárini.

[3] This means the small hairs of the skin (as Weber remarks) which, with the inhabitants of India, stand erect from delight as well as from fear.

[4] Táránátha reads *kántam*, lover.

Female door-keeper.—Victory to your highness! Gautama is not in attendance.

King.—Of course. I remember I sent him to find out what has become of Máláviká.

Vidúshaka (*entering*).—Victory to the king!

King.—Jayasená! Find out where the queen Dhárini is, or how she is being solaced in the present painful state of her foot.

Door-keeper.—As the king commands.

[*Exit Door-keeper.*

King.—Friend, what is the state of the lady, your friend?

Vidúshaka.—Pretty much that of a cuckoo in the claws of the cat.

King (*despondently*).—What do you mean?

Vidúshaka.—Indeed the wretched girl has been thrown into the subterranean storehouse as if into the mouth of death, by order of that fiery-eyed one.[1]

King.—No doubt, because she heard of her meeting with me.

Vidúshaka.—Of course.

King.—Gautama! who was such an enemy of mine as to make the queen angry?

Vidúshaka.—Listen, Sir! The *Parivrájiká* tells me, as a fact, that yesterday the lady Irávatí went to ask after the health of the queen, whose foot is disabled with pain. Thereupon she was asked by the queen "Why have I not seen my beloved lately?" She answered—"little is the regard he pays to you, do you not know that he is the beloved of your maid?"[2]

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[1] The enraged queen is compared to a cat with reddish-brown eyes.

[2] I have followed Shankar Pandit in this translation. Táráṇátha reads the Prakrit equivalent of *kim átmano' pyanalankrito hridayajano vallabha iti? tatastayottámyantyá mantritam kuto vopachárah yatparijane*

King.—Alas! this prelude makes the queen suspect Málaviká without further explanation.

Vidúshaka.—Then she being pressed informed the queen with regard to your misdemeanour.

King.—Ah! The unforgiving character of the lady! Tell me what happened next.

Vidúshaka.—What happened next! Why Málaviká and Vakulávaliká, with fetters on them, are enjoying a residence in the infernal regions where a ray of the sun is never seen, like two snake-maidens.[1]

King.—Alas! The sweet-voiced cuckoo and the bee, the companions of the unfolded mango-bud, have been driven into the trunk by unseasonable rain, accompanied by a strong east-wind. Friend, can there be an opening here for any stratagem.

Vidúshaka.—How can there be? For Mádhaviká, who presides over the store-house, received this order from the queen, "you are not to let out that baggage of a Málaviká, until you see the seal of my ring."[2]

King (sighing).—Friend! What remedy can we adopt in this matter?

Vidúshaka (reflecting).—There is an expedient even here.

King.—Of what kind?

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sankrántam vallabhatvam jnásyatiti. This seems to mean, "is a beloved person unadorned dear even to herself (then why are you not properly adorned)? Then she being distressed said—Why should such a person adorn herself when she must learn that the affection which ought to be hers has been diverted on to a slave?"

[1] The maidens of the Nága race are, according to Shankar Pandit, distinguished for their beauty.

[2] It is clear that the head-queen exercised in some departments an amount of authority that would have delighted the soul of Mr. J. S. Mill.

Vidúshaka (*looking meaningly at the king*).—Some one may be listening to our conversation unseen. So I will whisper it in your ear (*embracing him, and whispering in his ear*). This is what I intend.

King.—Happily conceived! let it be put in execution, and may it be successful.

Female door-keeper (*entering*).—King! The queen is reclining upon a couch exposed to a free current of air, having her foot tended by her maids with their hands full of red sandal-wood, and being herself amused with stories by the Parivrájiká.

King.—This is an appropriate occasion for me to visit her.

Vidúshaka.—Then go, Sir. In the meanwhile I will provide myself with some present that I may not approach the queen empty handed.

King.—Before you go, inform Jayasená of our plan.

Vidúshaka (*whispers in her ear*).—This it is, my good lady.

King.—Jayasená! Show me the way to the couch where the queen is reclining in the open air.

Then are discovered the queen reclining upon a couch, and the Parivrájiká with the attendants in order of precedence.

Queen.—Revered madam! That was a capital story. What happened next?

Parivrájiká (*with a meaning look*).—I will tell you more presently. His majesty the king has arrived.

Queen.—Ah! my husband! (*She endeavours to stand up.*)

King.—Stop! Stop! Do not distress yourself to show respect to me. You ought not, oh soft-voiced one, to give pain to your foot unused to the absence of anklets, which is resting on the golden footstool,—and to me at the same time.

Parivrájiká.—Victory to the king!

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Queen.—Victory to my husband.

King (*inclining reverently to the Parivrájiká and sitting down*).—Queen! Is the pain now endurable?

Queen.—Thank you, there is some improvement.

Enter the Vidúshaka in a state of alarm, with his finger tied up with his sacrificial cord.

Vidúshaka.—Alas! Alas! I have been bitten by a snake.

All of them are horrified.

King.—Alas! Where have you been wandering?

Vidúshaka.—I went to the pleasure-grove to gather the customary[1] *bouquet,* because I was about to visit the queen—save me! save me!

Queen.—Alas! Alas! I have become the cause of a Bráhman's life being in jeopardy.

Vidúshaka.—Then, as I stretched out my hand to pluck a cluster of Açoka-flowers, Death in the form of a snake came out of the trunk and bit me on the finger. Here, indeed, are the two marks of the teeth. (*He shows them the bite.*)

Parivrájiká.—The best remedy for that is said to be excision of the bitten part; let that remedy be adopted in this case. The excision of the bite, or its cauterization, or the letting of blood from the wound;[2] these are the prescribed expedients for saving the lives of men who are bitten by snakes.[3]

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[1] Shankar Pandit says, "required by the custom of the good *Achára* = *çishtáchára*." I think the English word "customary" expresses this idea. It was proper to take flowers with one when approaching a god or great personage.

[2] Táránátha reads *kshatasyáraktamokshanam*, which he explains as the complete draining of blood of the wounded part.

[3] *Dashtamátránám* like *kshatriyamátram*, a kshatriya in general. The learned Parivrájiká quotes two lines from some Sanskrit treatise on medicine.

King.—Now it is time for the poison-doctors to do their work. Jayasená, let Dhruvasiddhi be quickly brought.

Door-keeper.—As the king commands.

[*Exit Door-keeper.*

Vidúshaka.—Alas! I am seized by cruel death.

King.—Do not be alarmed. A bite may sometimes be free from venom.

Vidúshaka.—How can I help fearing? My limbs are convulsed.

He pretends that the poison is beginning to take effect.

Queen (*advancing*).—Alas! Alas! The poor creature is attacked with cramps. Support him! Support him!

(*The attendants support him in a state of great trepidation.*)

Vidúshaka (*looking towards the king*).—Ah! I have been your dear companion from childhood: take that into consideration and undertake the maintenance and protection of my helpless mother.

King.—Do not be afraid. The doctor will cure you in a moment. Be calm.

Enter Door-keeper.

Door-keeper.—King! Dhruvasiddhi desires that Gautama be brought to him.

King.—Then cause him to be carried by the Chamberlain into the presence of the doctor.

Door-keeper.—Very well.

Vidúshaka (*looking towards the queen*).—Lady! Whether I live or die, pardon all the faults that I may have committed against thee to oblige the king.

Queen.—May you live to a good old age.

[*Exeunt Vidúshaka and Door-keeper.*

King.—The poor fellow is naturally timid. He does not believe that even Dhruvasiddhi[1] will be successful in curing him, though he is rightly named the "infallible doctor."

Enter Door-keeper.

Door-keeper.—Victory to the king! Dhruvasiddhi directs that some snake-stone seal or other should be looked for to put on a pitcher of water.[2]

Queen.—Here is a stone with a snake-stone seal. Afterwards give it back into my hand (*with these words she gives it to the door-keeper*).

King.—Jayasená! When the cure is accomplished bring the healing talisman[3] back quickly.

Door-keeper.—As the king commands.

[*Exit Door-keeper.*

Parivrájiká.—My heart tells me, Gautama has recovered from the effects of the poison.

King.—So be it.

Door-keeper (*entering*).—Victory to the king! The violence of the poison has ceased, and Gautama is as well again as ever.

Queen.—It is a great blessing that I am clear of blame.[4]

Door-keeper.—This minister Váhatava sends the following message. There are many of the king's affairs which

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[1] The word Dhruvasiddhi means, "one whose success is certain."

[2] The enchanted water would then be a specific for snake-bite. Weber takes *Udakambha* as a proper name.

[3] I have taken *pratipatti* to mean instrument. Táránátha takes it to mean—to the proper place, *i.e.*, into the queen's possession. Weber's translation *trag das Mittel eilig hin damit die kur gelingt* does not suit the reading of either the Bombay or the Calcutta edition.

[4] *i.e.*, of the guilt of having been indirectly the cause of the death of a Bráhman.

I should like to talk over with him. Therefore I beg to be favoured with an interview.

Queen.—Go, my husband, and may you be successful in your affairs.[1]

King.—Queen, this place is exposed to the sun, and cold treatment is recommended as best for this complaint; therefore let your couch be removed to another spot.

Queen.—Come, my girls, carry out the king's orders.

Attendants.—Very well.

[*Exeunt Queen, the Parivrájiká and attendants.*

King.—Jayasená, lead me to the pleasure-grounds by a secret path.

Jayasená.—Let the king come this way.

King.—Jayasená, has Gautama accomplished his purpose?

Jayasená.—Certainly.

King.—Though I all along thought the device wonderfully well adapted for effecting our object, my heart is doubtful about the result, and timidly apprehensive.

Enter Vidúshaka.

Vidúshaka.—Victory to the king! Your Majesty's auspicious affairs have turned out prosperously.

King.—Jayasená, do you also return to your duties.

Jayasená.—As the king commands.

[*Exit Jayasená.*

King.—My friend, Mádhaviká is a bit of a vixen. Did she not hesitate at all?

Vidúshaka.—How could she possibly hesitate after seeing the queen's signet ring?

King.—I do not speak with reference to the signet ring. But she naturally ought to have asked what was the cause

[1] The audience, of course, understand that the affairs are really love affairs.

of the liberation of those two prisoners in that way, and why the queen passed over all her own servants and commissioned you to take the message.

Vidúshaka.—Of course, I was asked these questions. But with my usual presence of mind I answered:—"The "king has been told by the astrologers that his star is "threatened with misfortune, and that therefore he had "better release all the prisoners in his kingdom. When "the queen Dhárini heard this, she wishing to spare "Irávatí's feelings ordered me, to release the prisoners and "give out that the king wanted them set at liberty." Thereupon Mádhaviká granted my request, saying that all was as it should be.

King (*embracing the Vidúshaka*).—Friend, I see that you love me. For not only by force of intellect does one see how to forward the interests of one's friends, the narrow path which leads to the attainment of success is discovered by affection also.

Vidúshaka.—Let your highness make haste. I put Málaviká with her friend in the lake summer-house[1] and came immediately to meet you.

King.—I will go and pay my respects to her there. Go on in front.

Vidúshaka.—Come, Sir, here is the lake summer-house.

King (*anxiously*).—Here comes Chandriká, the maid of your friend[2] Irávatí, with her hands engaged in gathering flowers. Let us slip this way a minute and hide behind the wall.

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[1] A pleasure-house, probably so called from some ponds of water being attached to it.

[2] All the king's wives and beloved objects are thus called with reference to the Vidúshaka.

Vidúshaka.—Thieves and lovers must avoid the moonlight.[1] (*Both do as the king said.*)

King.—Gautama! Do you suppose your friend is awaiting me? Come, let us go to this window, and look in. (*They stand looking in.*)

Then are discovered Málaviká and Vakulávaliká.

Vakulávaliká.—Hola! Prostrate yourself before the king, who is to be seen at your side behind you.[2]

King.—I guess Vakulávaliká is showing her my picture.

Málaviká (*joyfully*).—I salute you. (*Looking at the door, with a melancholy expression.*) Where is the king! Alas! you are deceiving me.

King.—My friend, I am delighted with the lady's joy and despondency both. For the lovely-faced one's face presented in a moment the two appearances of the lotus, that which it wears when the sun is rising, and that which it assumes when he is setting.

Vakulávaliká.—Surely this is only a picture of the king.

Both (*prostrating themselves before the picture*).—Victory, victory to the king!

Málaviká.—Ha! Before, when I was standing face to face with the king, I was not as completely satisfied with beholding his beauty as I am now. I have obtained a good view of the king now that I have seen him in a picture.

Vidúshaka.—Did you hear? The lady says that you look much better in the picture than you did when she saw you in bodily presence. To no purpose do you wear the pride of youth as a casket carries a store of gems.

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[1] As being "contraria furtis." Chandriká, the name of the maid, means "moonlight." The pun is sufficiently obvious.

[2] A picture of him was hung up in the summer-house. Táránátha puts into the mouth of Málaviká *namaste yah pársvatah prishtataçcha driçyate*, honour to thee who art ever in my thoughts.

King.—My friend, women though full of curiosity are naturally bashful. Observe; though they desire to study completely the features of men they have an interview with for the first time, still the almond-eyed ones do not allow their gaze to fall full upon the beloved objects.

Málaviká.—Who is this with face slightly averted, that the king is looking at with an affectionate glance?

Vakulávaliká.—Surely, this is Irávatí at his side.

Málaviká.—Friend, he seems to me rather rude to neglect all the queens, and rivet his gaze on her face alone.

Vakulávaliká (to herself).—So she treats the king's picture as if it were the original, and exhibits jealousy towards it. Good! I will have some fun out of her. (*Aloud*) She is the king's sweet-heart.

Málaviká.—Then why do I give myself any trouble now? (*She turns away pettishly.*)

King.—Look, my friend, at the face of your friend Málaviká. As she turned away angrily from this quarter her face, the frontal mark of which was channelled by her frowns, and the lower lip of which was quivering, she seemed to exhibit the coquettish expression which was taught her by her instructor as appropriate in fits of anger on account of the fault of a lover.

Vidúshaka.—Be prepared now to propitiate her.

Málaviká.—Here too is the noble Gautama, shewing her respect. (*She again shows a desire to look in another direction.*)

Vakulávaliká (preventing Málaviká from so doing).—Surely you are not angry now.

Málaviká.—If you think I am going to be angry for long, I hereby re-call my anger.

King (entering).—Oh lotus-eyed one, why art thou angry with me on account of an action represented in a picture? Surely I am here in presence of thee, a slave devoted to thee alone.

Vakulávaliká.—Victory to the king!

Málaviká (*to herself*).—What? did I show anger towards the king's portrait? (*With bashful face folds her hands in a suppliant attitude.*)

The king appears to be distracted with love.

Vidúshaka.—Why do you seem so apathetic?

King.—Because your friend is so untrustworthy.

Vidúshaka.—Do not distrust the lady.

King.—Listen! She appears in a dream directly in front of my eyes, and immediately vanishes; when she has come within the grasp of my arms, she suddenly darts forth again, though she is a weak woman;[1] how can my mind repose any trust in her while I am thus afflicted with the pain of love[2] arising from a delusive union?

Vakulávaliká.—Friend, often has the king been deceived, so now show yourself a person to be trusted.

Málaviká.—But, my friend, I, unlucky woman that I am, found union with the king hard to obtain even in a dream.

Vakulávaliká.—King, give her an answer.

King.—What is the use of giving her an answer? I have given myself to your friend in presence of the fire of love; I am not her master, but her servant in secret.

Vakulávaliká.—I am highly honoured by this favourable answer.

Vidúshaka (*walking round with an air of agitation*).—Vakulávaliká! Here is a deer coming to browse upon the shoots of the young Açoka-tree, let us therefore drive it off.

Vakulávaliká.—Very well. (*She starts off.*)

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[1] *Abalá* means "weak" and also "a woman." The pun, as Shankar Pandit observes, is apparent enough.

[2] Literally, the mind-born one.

King.—You must be on the lookout to guard us also.

Vakulávaliká.—Noble Gautama, I will remain in some lurking-place, do you guard the door.

Vidúshaka.—That is quite proper.

[*Exit Vakulávaliká.*

In the meanwhile I will lie down upon this crystal slab. Oh! how pleasant to the feel is this delicious stone. (*He falls asleep.*)

Málaviká looks bashful.

King.—Dismiss your bashfulness, Oh beautiful one, now that I, who for a long time have been devoted to thee, am become like the Mango-tree, do thou assume the part of the Atimukta creeper.

Málaviká.—Through fear of the queen I cannot do what my heart approves.

King.—Oh! there is no ground for fear.

Málaviká.—The king, who is now so fearless, has been seen by me in much the same state as myself on beholding the queen.

King.—Politeness indeed, Oh Bimba-lipped one, is an invariable characteristic[1] of lovers, nevertheless such life as I possess, Oh almond-eyed one, is entirely dependent upon the hope of thy favour.

Enter Irávatí and Nipuniká.

Irávatí.—Nipuniká, my girl, did Chandriká really tell you that she saw the noble Gautama alone on the terrace of the lake summer-house?

Nipuniká.—Otherwise how should I have dared to tell your Highness so?

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[1] *Kulavrata*, a family custom handed down from generation to generation, such as the celebration of a festival in honour of any deity on a particular day.

Irávatí.—Then let us go there in order to enquire after the health of my husband's dear friend rescued from imminent peril, and ——

Nipuniká.—Your Highness seems to have something further to say.

Irávatí.—And also to apologize to the picture of the king.

Nipuniká.—Why do you not endeavour to gain over the king himself?

Irávatí.—Silly girl, a husband whose heart is devoted to another is no better than the picture of a husband.

My present object is only to atone for my want of proper respect.

Nipuniká.—This way, your Highness.

(*They walk round.*)

Enter a Female Servant.

Servant.—Victory to your highness!

The queen[1] says:—"This is not a proper occasion for me to show jealousy, and it was only in order to increase the great respect in which you are held that I put Málaviká in fetters together with her friend; if you give me leave to gratify my husband by setting them at liberty, I will do so. Let me know your wish."

Irávatí.—Nágariká, give the queen this message from me. Who am I that I should commission the queen to execute my wishes? She has shewn great condescension towards me in punishing her attendants. What other person in the world honours me with favourable notice?

Servant.—I will do so. [*Exit.*

Nipuniká (*walking round and looking*).—Your Highness, here is Gautama reclining in perfect confidence on the threshold of the lake summer-house, and sleeping like an ox in the market.

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[1] That is, the head queen, Dhárini.

Irávatí.—That is very strange. It can hardly be the case that any effects of the poison still remain.

Nipuniká.—The expression of his face is tranquil. Moreover, he has been treated by Dhruvasiddhi. Therefore we need not fear that any harm will befall him.

Vidúshaka (*beginning to talk in his sleep*).—Lady Málaviká—

Nipuniká.—Did your Highness hear?

To whose party does this low fellow belong? This miserable glutton who eagerly catches at any talk about eating, and who being hospitably treated has filled his belly with complimentary sweetmeats given by our faction, is now talking in his sleep about Málaviká.

Vidúshaka (*continues to talk in his sleep*).—May you cut out Irávatí.

Nipuniká.—Did you hear? Out upon it! I will hide behind the pillar and frighten with this stick of mine, which is crooked like a snake, this scoundrelly Bráhman, who is so much afraid of serpents.

Irávatí.—Indeed, the treacherous rogue deserves some misfortune.

Nipuniká pitches her stick on to the body of the Vidúshaka.

Vidúshaka (*waking up suddenly*).—Woe is me! A snake has fallen upon me.

King (*rushing up immediately*).—Friend do not be afraid, do not be afraid!

Málaviká (*following him*).—Sir, do not rush out so heedlessly, he says there is a snake there.

Irávatí.—Alas! Alas! Here is the king running out of the house.

Vidúshaka (*laughing*).—Why it is only a stick after all. But I was thinking that I had received the just reward of my presumption in imitating the bite of a serpent with *ketakí*-thorns.

Enter Vakulávaliká hurriedly.[1]

Vakulávaliká.—Where is the snake? Do not advance, oh king! In this direction I believe I see a serpent——a serpent crooked in its going.[2]

Irávatí (*advancing towards the king*).—Did you find your mid-day meeting as delicious as you expected?

All are confused on beholding Irávatí.

King.—This is an extraordinary form of salutation.

Irávatí.—Allow me also to congratulate you, Vakulávaliká, on the way in which you have made good your promise of acting as a go-between.

Vakulávaliká.—Let your Highness have compassion on us. Does Indra forget[3] the earth because the frogs croak?

Vidúshaka.—Queen, do not go on in this way. Merely on beholding you the king forgot your previous rejection of his humble prostration, but you refuse to be reconciled even now.

Irávatí.—What can I do now that I am angry?

King.—You see that "anger without cause" is a part that does not suit you. For, fair one, when did your face without cause pass even for a moment into the power of anger? Tell me, how shall the night have the circle of the moon obscured by Ráhu, except at the appointed time?[4]

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[1] Literally, tossing aside the stage-curtain.

[2] Táránátha observes that Irávatí is called a serpent on account of the crookedness of her mind.

[3] Táránátha reads *smarati* for *vismarati*. "Is it the croaking of the frogs that brings the rain?" He explains it that the king's behaviour is the result of his own passion, and has nothing to do with Vakulávaliká's suggestions. Shankar Pandit observes:—"Vakulávaliká means that whatever she and her poor friend Málaviká might have said about the king, that talk would have no more effect upon the king's love to Irávatí than the croaking of frogs on the desire of the cloud to refresh the earth.

[4] *Parvan*-the full and change of the moon, and the eighth and fourteenth of each half month (Monier Williams). Rahu is supposed to produce eclipses by temporarily swallowing the sun and moon.

Irávatí.—The phrase "without cause" was appropriately used by my husband. Now that my good fortune has passed to another, I should make myself ridiculous if I were ever to be angry again.

King.—Your notion is a mistaken one. But I so far agree with you that I really see no ground for anger. For it was in obedience to the precept that on festival days attendants ought not to be imprisoned, even if they have committed a fault, that I caused these girls to be set at liberty; and they came to tender me their respectful thanks.

Irávatí.—Nipuniká, go and inform the Queen that I have detected her partiality.[1]

Nipuniká.—Very well.

Vidúshaka (*to himself*).—Alas, a misfortune has happened. The house-pigeon, after escaping from confinement, has fallen into the beak[2] of the kite.

Enter Nipuniká.

Nipuniká.—Queen, on the way I happened to meet with Mádhaviká, and she informed me that it came about[3] in this way. (*Whispers in the Queen's ear.*)

Irávatí (*to herself*).—I understand it all now. That scoundrelly Bráhman unaided has devised the plan of taking the fortress[4] (*looking towards the Vidúshaka, aloud.*) This is all the policy of that minister versed in the treatises on love.

Vidúshaka.—Policy! Lady, if I ever read one syllable of policy, may I even forget the *gáyatrí.*[5]

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[1] Táránátha reads *ekapaksha váditvam*, partiality to one side—and adds *avadhritam me hridayam adyeti*, which perhaps means "my heart is henceforth on its guard."

[2] Táránátha reads *vidálikáyá aloke*—came within sight of the cat.

[3] For *nirvrittam* Táránátha reads *nimittam*, *i. e.*, this was the cause.

[4] Táránátha omits the word *durga*, fortress.

[5] Táránátha reads *na atrabhavantam sançrito bhaveyam*, which means—if I could read a single syllable of policy, I should not be dependant upon the king for support.

King (*to himself*).—How on earth can I extricate myself from this embarrassing situation?

Enter Jayasená in a state of excitement.

Jayasená.—King! the princess Vasulakshmí, while running after her ball, was terribly frightened by a brown ape, and even now though sitting on the lap of the Queen she still trembles like a spray in the breeze, and does not recover her natural spirits.

King.—What[1] timid creatures children are.

Irávatí.—Let the King hasten to console her. Take care that the distraction which the fright has produced does not increase.

King.—I will soon bring her to her senses. (*Walks round rapidly*).

Vidúshaka.—Bravo! brown monkey! Well done! You have got your caste-fellow[2] out of a nice scrape. (*Exeunt King with his friend, Irávati and the female door-keeper.*)

Málaviká.—Alas! my heart trembles when I think of the Queen. I do not know what I shall have to endure next.

A voice behind the scenes.

Wonderful! Wonderful! Before the five nights have elapsed from the time of the ceremony, the golden Açoka is covered all over with blossoms. I will go and inform the Queen.

Both are delighted on hearing this.

Vakulávaliká.—Let my dear friend take comfort. The Queen is known to keep her promises.

Málaviká.—Well then, let us follow the keeper of the pleasure-grove close at the heels.

Vakulávaliká.—So be it. [*Exeunt.*

Here ends the Fourth Act.

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[1] Táránátha reads *kashtam.* Alas! children are such timid creatures.

[2] Táránátha reads *svapaksha,* your side. The Vidúshaka looks upon himself as an ape, or the next thing to it.

ACT V.

Enter Madhukariká, the female keeper of the garden.

Madhukariká.—I have thrown up a low wall[1] round the gold Açoka-tree on which the usual ceremony was performed; now let me inform the Queen that I have accomplished her commission (*walking round.*) Ah! Destiny ought to take pity on Málaviká. And the Queen who is angry with her will be inclined to shew her favour on account of this incident of the Açoká's putting forth flowers. I wonder now where the Queen is. Here is Sárasaka, the hunch-back that belongs to the Queen's household, coming out of the court with a kind of leather trunk in his hand, sealed with a lac seal. I will ask him.

(*Enter the hunch-back as described*)

(*advancing*) Sárasaka! where are you going?

Sárasaka.—Madhukariká, here is one month's accumulation of the regular daily dole that must be given to Bráhmans who have acquired sacred lore, and are performing an auspicious ceremony;[2] I am therefore going to transfer it to the hands of the reverend chaplain.

Madhukariká.—For what reason?

Sárasaka.—Ever since the Queen heard that the Prince Vasumitra was appointed by the general[3] to guard the sacri-

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[1] Táránátha reads *bhittivediká bandha*, which means an altar or ground prepared for sacrificial ceremonies. *Satkáravidhiná* means according to the usual method of doing honour to such trees.

[2] *Anutishtatám* performing an *anushtána*, such as the muttering of a certain *mantra* with a fast and an oblation of cooked rice, or the recital of a certain number of Vedic verses. (Shankar Pandit.)

[3] He was the father of Agnimitra, and retained the title of general, having served in that capacity under the last Maurya king, whom he deposed, putting his own son upon the throne. (Shankar Pandit.)

ficial horse, she has been bestowing on those worthy of a dole a present of eighteen gold pieces in order to secure him long life.

Madhukariká.—That is as it should be. But where is the Queen?

Sárasaka.—She is sitting on a throne in the Auspicious Hall,[1] and is listening to a letter sent from Vidarbha by her brother Vírasena, which is being read out by the scribes.

Madhukariká.—Well, what is the news about the King of Vidarbha?

Sárasaka.—The King of Vidarbha has been reduced to submission by the King's victorious army commanded by Vírasena, and his relation Mádhavasena has been delivered from captivity, accordingly he has sent as a present to the King some valuable waggon-loads of jewels, and some attendants, principally accomplished maidens; he has also despatched an ambassador who is to have an interview with his Highness to-morrow.

Madhukariká.—Go and perform your commission, I for my part will go and see the Queen.

Here ends the Introductory Scene.

Enter the Female Door-keeper.

Door-keeper.—The Queen has given me the following order:—Inform my husband that I desire to behold in his company the splendour of the flowering of the Açoka-tree. Let me now wait for the King who has gone to the tribunal of justice.

Two Bards behind the scenes.

We hail the King who by means of his avenging force tramples upon the heads of his enemies.

[1] Probably set apart for religious ceremonies. Weber compares the *krodhágára* to which Kaikeyi retires in the Rámáyana.

First Bard.—While thou, Oh! bestower of boons, dost delightsomely spend the spring in gardens on the banks of the Vidiçá, in which the cuckoos utter pleasing notes, like the comely-limbed god of love, in the meanwhile the enemy of thee, whose army is so mighty, has been caused to bow together with the trees on the banks of the Varadá, which served as the hooks for fastening thy victorious elephants.[1]

Second Bard.—The victories of both of you over the Krathakaiçikas are celebrated in song by godlike sages from pure love of heroism, of thee who by means of thy avenging armies didst take away the glory of the King of Vidarbha, and of Krishna, who by main force carried off Rukminí with his four arms strong as clubs.

Female Door-keeper.—Here is the King coming in this direction, his setting forth being announced by shouts of victory; I for my part will step a little out of his direct course, and put myself under this arch of the main terrace.

Enter the King with his friend.

King.—When I consider that union with my beloved is hard to attain, and on the other hand now that I have heard that the King of Vidarbha has been subdued by my forces, my heart, like a lotus struck with rain-drops in the full blaze of the sun, suffers pain, and at the same time enjoys pleasure.

Vidúshaka.—As far as I am able to see, your Highness will certainly be exceedingly delighted soon.

King.—Friend, how can that take place?

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[1] In the original this is a series of puns: *áttarati* may refer to the name of Káma's wife; *angaván* may mean having a body, *Ananga* (love) being literally the bodiless one; *parabhritánám* may mean either cuckoos or dependants (bards, &c.); *madhu* may mean spring or pleasure. In *Varadá* the name of the river called in our maps Wurdah, and *Varadá*, giver of boons, the jingle is obvious. *Upodhabalasya* may be translated "of great strength" according to Táránátha.

Vidúshaka.—It is a fact that a short time ago the Queen Dhárini said to the learned Kauçiki—Reverend Lady, since you pride yourself upon your skill in cosmetic,[1] give a specimen on the person of Málaviká of the style of wedding adornment followed in Vidarbha. Accordingly, Málaviká is magnificently decorated. Perhaps the Queen may gratify your desire.

King.—Friend! this is indeed quite probable on account of the former actions of Queen Dhárini, whose continual deferential regard for me[2] renders her free from jealousy.

Female Door-keeper (coming forward).—Victory to the King. The Queen sends this message. May my undertaking be rendered successful by the King's condescending to behold the beauty of the flowers of the golden Açoka.

King.—Of course the Queen is there.

Female Door-keeper.—Undoubtedly. Having dismissed the ladies of the harem, who have been gratified by being honoured in accordance with their merits,[3] she is waiting for the King, accompanied by her own personal attendants, headed by Málaviká.

King (delighted, looking at the Vidúshaka).—Jayasená, go on in front.

Vidúshaka (looking about).—My friend the spring seems to have pretty well recovered his youth in the pleasure-grove.

King.—Your remark is quite true. The youth of the spring that we see before our eyes, which causes the mango-tree to

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[1] "Art of decoration, which is called cosmetic." Bacon's Advancement of Learning, p. 133, Wright's edition.

[2] Literally, the following of deference towards me, the always squaring her conduct in accordance with my wishes.

[3] Táránátha reads *yathátava sanmána sukham*—She has provided for your having a flattering and agreeable reception. She has dismissed, &c.

bend[1] with the immense quantity of *kuravaka* fruits scattered over it, and is approaching its full development, fills the minds with longing thoughts.

Vidúshaka.—Lo, here is the golden Açoka, which seems, so to speak, to be robed with clusters of flowers.

King.—Indeed, this tree was right in delaying to produce flowers. For it now displays an unrivalled splendour of blossom. Look! The flowers[2] from all the Açoka trees that first exhibited the power of spring, have, as it were, been transferred to this, now that its longing has been satisfied.[3]

Vidúshaka.—Come, be of good cheer! Now that we have come in sight, the Queen is getting the consent of Málaviká, who is standing by her side.[4]

King.—Look, friend, the Queen is rising up at my approach out of respect, waited upon by my beloved, like the earth attended by the good fortune of Kings, wanting only the lotus-fan.[5]

Then are discovered Dhárini, Málaviká, the Parivrájiká, and attendants in order of rank.

Málaviká.—I know the reason of my festal attire.[6]

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[1] Táránátha reads *bhidyamána*, "to split." Another reading is *bhajyamána* "to break."

[2] For *kusumáni* flowers Táránátha reads *mukuláni* buds, and for *tarúnám* trees, *latánám* creepers.

[3] *i. e.*, by contact with the foot of Málaviká.

[4] So Shankar Pandit, but Táránátha explains it, "permits Málaviká to remain by her side, although we have arrived, *i. e.*, does not dismiss her."

[5] *i. e.*, nothing was wanting but the lotus-fan to make Málaviká resemble Lakshmí. Táránátha reads *vistrita*, having a broad lotus-fan, and *anútthitá*, having Málaviká rising after her. He compares *anvásitam Arundhatyá* without giving the source of the quotation. It is, of course, to be found in Raghuvança, I., 56.

[6] Namely, the fact that the Açoka tree put forth blossoms within five days after it had been touched by her foot.

Nevertheless, my heart trembles like water in the leaf of a lotus. Moreover, my left eye throbs.[1]

Vidúshaka.—Ah! undoubtedly the lady Málaviká looks exceedingly splendid in this wedding dress.

King.—I see her decorated with ornaments. Clothed in a short silk dress, and with scanty ornaments, she seems to me like a night in the month Chaitra; when the moon is about to rise, with the lunar mansions free from mists.

Queen (advancing towards him.)—Victory to my husband!

Vidúshaka.—May your Highness be prosperous.

Parivrájiká.—May the King be victorious.

King.—Reverend lady, I salute thee.

Parivrájiká.—May you have the success you desire.

Queen (smiling).—Husband, I have turned this Açoka-tree into a bower whither you may resort with the young ladies of your harem.[2]

Vidúshaka.—Come, my friend, a great favour has been conferred upon you.

King (with an expression of bashfulness, walking round the Açoka-tree).—This Açoka-tree really deserves to be made by the Queen the object of such favours, as it showed contempt for the command of the goddess of vernal beauty, and testified its respect for your exertions by bursting into flower.

Vidúshaka.—Come, be confident, and look at this blooming young ——.

King.—What lady?

Vidúshaka.—I refer to the splendour of the golden Açoka's flowers.

All sit down.

King.—(*Looking at Málaviká, to himself.*) Alas! I am at present separated though near.

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[1] A sign (in women) of approaching union with the beloved.

[2] Shankar Pandit observes that there is an occult reference to Málaviká.

I am like the bird named Chakraváka,[1] my dear one is like its mate; Dhárini, who does not permit our union, is like the night.[2]

Enter Chamberlain.

Chamberlain.—Victory to the King! The minister sends word by me that in that present sent from Vidarbha were included two accomplished maidens, who were not introduced at first because they represented themselves to be fatigued with the journey. At present they are in a fit state to appear before the King; may he therefore be pleased to issue an order upon the subject.

King.—Introduce them.

Chamberlain.—As the King commands. (*He goes out and returns with them.*) This way, this way, young ladies.

First Maiden (*aside*).—Ah Rajaniká! My inner self rejoices on entering this splendid court.

Second Maiden.—Jyotsniká! I have exactly the same feeling. You know well that there is a proverbial saying to the effect that the state of the heart foretells approaching joy or sorrow.

First Maiden.—I hope we may find it true on the present occasion.

Chamberlain.—Here stands the King with the Queen. Advance ladies.

Both advance.

Málaviká and the Parivrájiká seeing these two attendants, interchange glances.

Both the Maidens (*prostrating themselves*).—Victory to the King! Victory to the Queen!

King.—Welcome to you! Sit down here.

Both sit down.

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[1] Literally, part of a chariot, *i.e*, *chakra*, wheel. The bird is the *Anas Casarca*, commonly called Brahmany Duck.

[2] During which these birds remain apart.

King.—Ladies, to what accomplishment do you devote yourselves ?[1]

Both.—We are well versed in music.

King.—Queen, take one of these ladies.

Queen.—Málaviká! Which would you like to have to accompany you in singing ?

Both (looking at Málaviká.)—Ah ! the princess ! (*They prostrate themselves and weep with her.*)

All look on bewildered.

King.—What do you mean ?

Both.—Listen king! This is Málaviká, the younger sister of the prince Mádhavasena, who was rescued from prison by you having subdued with your avenging army the king of Vidarbha.

Queen.—So she is a princess. I have in fact been defiling sandalwood by using it as a slipper.[2]

King.—Then how was the lady reduced to her present state ?

Málaviká.—(*Sighing, to herself.*) By the appointment of destiny.

Second Maiden.—Let the King listen. When our Prince Mádhavasena came into the power of his kinsman, this lady was secretly carried off by his minister, the noble Sumati, attendants like us being left behind.

King.—I have heard this before. What happened next?

Both.—This is all we can tell. We do not know what happened afterwards.

Parivrájiká.—What happened afterwards, I, wretched woman that I am, will now relate.

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[1] The reading *abhinivíte* means—in what accomplishment are you trained ?

[2] *Pádukápadeçena*, the reading of Táránátha's edition, means iterally "on the pretence that it was a slipper."

Both.—Princess! The voice which we hear seems to be that of the noble Kauçikí.

Málaviká.—It is indeed she.

Both.—It is difficult to distinguish the noble Kauçikí in the dress of an ascetic. We two salute the revered lady.

The Parivrájiká.—Happiness to you both.

King.—What! Are these friends of yours?

Parivrájiká.—Certainly.

Vidúshaka.—Then immediately tell us the rest of your story.

Parivrájiká.—(*With emotion.*) Listen then. Know that Mádhavasena's minister Sumati was my elder brother.

King.—We understand. Pray proceed.

Parivrájiká.—He carried off together with me this lady, whose brother was reduced to such a condition, and, with the intention of marrying her to your Highness, associated herself with a caravan that was going to the Vaidiça[1] country.

King.—And then?

Parivrájiká.—And at the end of a day's journey those merchants being exhausted with the toil of the march encamped in a forest to rest.

King.—What next?

Parivrájiká.—Then there appeared, striking terror by its first onset, a host of yelling brigands, whose breasts were crossed by the quiver-strap, wearing as a plume peacock-tails that hung down to their ears,[2] bow in hand.

Málaviká shews signs of fear.

Vidúshaka.—Do not be afraid, the reverend lady is speaking of something that is past and gone.

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[1] Of which Vidiçá was the capital, *i. e.*, Daçârná. Târânátha reads *Vidiçágáminam*, *i. e.*, going to Vidiçá.

[2] Târânátha reads *ápárshni lambi*, hanging down to their heels.

King.—Then what happened?

Parivrájiká.—Then those warriors[1] who had been engaged by the leader of the caravan, after joining battle for a moment with the robbers, were put to flight by them.

King.—Reverend lady, the sequel which we have now to hear is, I know, tragic.

Parivrájiká.—Then that brother of mine, endeavouring to rescue from the ruffians this lady, who was terrified at the onslaught of the enemy,——my brother, I say, who was so dear to his lord, paid with his dear life his debt to his lord.

First Maiden.—Alas! our protector is dead.

Second Maiden.—That is of course the cause why this condition has befallen the princess.

The Parivrájiká sheds tears.

King.—This is the lot of mortals[2] in this transient life.[3] You must not lament for your brother, who shewed that he had not eaten his master's salt to no purpose.[4]

Parivrájiká.—Then I fainted and by the time I had recovered consciousness this lady was out of sight.

King.—Terrible are the sufferings which this revered lady has had to undergo.

Parivrájiká.—Then I burned the body of my brother, and as the sorrow of my widowhood was renewed, I came into your country and assumed these two red garments.[5]

King.—This way of life is a suitable one for pious people. What happened next?

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[1] Táránátha gives *Mugdha yodhárah*, worthless warriors; and *baddháyudháh*, having taken up arms, in brackets, as an alternative reading.

[2] For *tanubhritam*, Táránátha reads *tanutyajám*, "of brave men."

[3] Literally, the fair or show of this life. (Shankar Pandit.)

[4] Literally, who made the food that his master had given him bear fruit.

[5] The dress of a wandering Buddhist mendicant. So the Buddhist mendicant in the 8th act of the Mrichchhakati is represented as clothed in a red garment. (P. 241, Calcutta edition.)

Parivrájiká.—Then this lady came from the power of the foresters into that of Vírasena, and was sent by Vírasena to the Queen, and so was seen by me when I obtained admission into the Queen's palace. This is the end of my tale.

Málaviká (to herself).—I wonder what the King will say now.

King.—Alas! calamities bring humiliation. For this lady having a right to the title of Queen has been treated like a slave, which is much the same as if one were to use a garment of woven silk for the purposes of a bathing-cloth.

Dhárini—Reverend lady! You did wrong in not telling me that Málaviká was of noble birth.

Parivrájiká.—Heaven forefend! [1] I had a good reason for adopting concealment. [2]

Dhárini.—What was that reason?

Parivrájiká.—This lady, while her father was still alive, was told in my presence by a certain infallible divine person,[3] who had assumed a mortal form,[4] that she would have to endure for one year only the position of a slave, and would then obtain a husband of equal rank. Seeing that that sure prophecy with respect to her was indubitably [5] being

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[1] The Queen's speech is of evil omen, as implying that the issue of the whole matter would be unfortunate.

[2] Táránátha read *snairghrinyam*, pitilessness, cruelty, (*grausamkeit*, Weber.) *nairbhrityam* is given by Monier Williams as "modesty," "humility." But it ought also to mean "concealment."

[3] Shankar Pandit, whose translation I have here followed, remarks that "a Sádhu is one who by holy works and abstinence from all worldly concerns has acquired supernatual powers. One in short, who is a divine person. Persons like Kabíra, Rámadása, Tukáráma, and others of more modern ages are popularly called Sádhus."

[4] Táránátha reads *deva yátrágatena çivádeçakena sádhuná* by a fortune-telling ascetic who had come to an idol procession.

[5] I have taken *avaçyam* with *parinamantam*; but I suspect *avaçyam-bhávinam* should be printed as one word.

fulfilled by her continuing in your service, I waited for the appointed time, and I believe I acted rightly.

King.—You did right to wait patiently.

Enter Chamberlain.

Chamberlain.—King! The minister sends the following message, which I was prevented from delivering before by another matter arising; "we have considered what ought to be done with reference to Vidarbha, I should like now to hear the King's opinion."

King.—Maudgalya, I wish to establish the two cousins Yajnasena and Mádhavasena as joint rulers: let them rule separate divisions, the north and south banks of the Varadá, as the moon and sun[1] between them rule the night and day.

Chamberlain.—King! I will announce this decision to the council of ministers.

The King dismisses him by a movement of his finger.

[*Exit Chamberlain.*

First Maiden (*aside to Málaviká*).—Princess, I congratulate you on the fact that the Prince will be established in half of the kingdom.

Málaviká.—I ought to think it a great matter that he has been rescued from mortal peril.

Enter Chamberlain.

Chamberlain.—Victory to the King! The minister sends this message to his Sovereign. The King's plan is auspicious. This is what the ministers also thought. Those two Kings[2] upbearing the fortune of their superior lord divided between

[1] "The a cold rayed one and the warm-rayed one" is a more literal translation.

[2] Táránátha reads *te nripate nideçe* in allegiance to thee, oh King!

them, as the horses upbear the weight of the charioteer, will remain firm in their allegiance to thee, not being distracted by mutual attacks.

King.—Tell the council then to send the General Vírasena written instructions to this effect.

Chamberlain.—I will do so.

(Exit Chamberlain. He enters again with a letter accompanied by a present.)

The King's order has been performed. But this letter has arrived from the Commander-in-Chief [1] King Pushpamitra together with a present [2]. Let the King look at it.

The King quickly advancing puts the present in a respectful manner upon his head, and hands it to the attendants, and then pretends to open the letter.

Queen.—Ah! my heart is fixed on the contents of that letter. I shall hear, after news of the health of my father-in-law, how Vasumitra has been going on. The Commander-in-Chief has appointed my son to an office of trust. [2]

King (sitting down proceeds to read).—May it be well with thee! From the sacrificial enclosure the Commander-in-Chief Pushpamitra sends this message to his son Agnimitra, who is in the territory of Vidiçá, affectionately embracing him. Be it known unto thee that I having been consecrated for the Rájasúya sacrifice, let loose free from all check or curb a horse which was to be brought back after a year, appointing Vasumitra as its defender, girt with a guard of a hundred Rájpúts. This very horse wandering on the right bank of the Indus was claimed by a cavalry squadron of the Yavanas. Then there was a fierce struggle between the two hosts.

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[1] Táránátha reads *sottariyaprábhritakam*, together with the present of cloak.

[2] Táránátha reads *atibhára*, too difficult a duty.

(The Queen exhibits signs of despondency.) What! did such an encounter actually take place? (*he proceeds to read the rest*). Then Vasumitra, the mighty bowman, having overcome his foes, rescued by force my excellent horse, which they were endeavouring to carry off.

Queen.—Now my heart has a weight lifted off it.

King (*reading the rest of the letter*).—Accordingly, I will now sacrifice, having had my horse brought back to me by my grand-son, even as Ançumat brought back the horse to Sagara. Therefore, you must dismiss anger from your mind, and without delay come with my daughters-in-law to behold the sacrifice.

Parivrájiká.—I congratulate the royal couple on being exalted by the triumph of their son (*looking towards the Queen*). By your husband you have been placed at the head of famous wives of heroes, but this title of mother of heroes has come to you from your son.

Vidúshaka.—Lady, I am pleased that the son takes after his father.

King.—Maudgalya, indeed the young elephant has imitated the lord of the herd.

Chamberlain.—Not even by such a display of valour does he produce astonishment in our minds, whose lofty irresistible origin thou art, as Aurva [1] is of the fire that consumes water.

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[1] The name is thus explained by Monier Williams in his Dictionary. The sons of Kritavírya, wishing to destroy the descendants of Bhrigu, in order to recover the wealth left them by their father, slew even the children in the womb. One of the women of the family of Bhrigu in order to preserve her embryo, secreted it in her thigh (*úru*), whence the child at its birth was called Aurva, on beholding whom the sons of Kritavírya were struck with blindness and from whose wrath proceeded a flame that threatened to destroy the world, had not Aurva, at the persuasion of the Bhárgavas, cast it into the ocean, where it remained concealed, and having the face of a horse.

King.—Maudgalya, let all the prisoners in my dominions be set at liberty beginning with the brother-in-law of Yajnasena.

Queen.—Jayasená, go and inform Irávatí and the other ladies of the harem of my son's victory.

Female Door-keeper.—I will do so. (*She sets off*).

Queen.—Come here a moment.

Female Door-keeper (*returning*).—Here I am.

Queen (*aside*).—Tell Irávatí from me what I promised Málaviká when I appointed her to perform the ceremony of fertilizing the Açoka, and her birth also; and conciliate her by reminding her that she must not cause me to deviate from truth.

Female Door-keeper.—I will do so (*she goes out, and again returns*) Queen, I have become the casket that holds the jewels of the ladies of the harem, owing to their giving me presents in honour of the victory of your son.

Queen.—What is there astonishing in that? of course this triumph is theirs as much as mine.[1]

Door-keeper (*aside*).—Moreover, Irávatí says "what the Queen is pleased to suggest is quite fitting. It is not proper to change your original resolution."

Queen.—Reverend lady, I desire your permission to bestow Málaviká on my husband, for whom she was originally destined by the noble Sumati.

Parivrájiká.—Now too, as before, you have full power over her.

Queen (*taking Málaviká by the hand*).—Let my husband receive the lady Málaviká as a fitting reward for the good tidings he has given me.[2]

The King remains silent and abashed.

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[1] Literally, common to them and me.

[2] *i. e.*, of my son's success.

Queen (*smiling*).—Come, why does my husband despise me?

Vidúshaka.—Lady, it is a common saying that every new bridegroom is bashful.

(*The King looks at the Vidúshaka.*) Or[1] rather the King wishes his royal consort to bestow the title of Queen on Málaviká before he receives her.

Queen.—The title of Queen became hers by the mere fact of her being born a princess, then what is the use of repetition?

Parivrájiká.—Say not so, oh noble one, for even though sprung from a mine, jewels are not worthy, until polished, of union with gold.[2]

Queen.—Forgive me, reverend lady, for having neglected the respect due to her while I was thinking of the fact of her high birth. Jayasená, quickly go and bring a silken veil for her.

Female Door-keeper (*going out and re-entering with a silken veil in her hand*).—Queen, here it is.

Queen (*investing Málaviká with a veil*).—Let my husband now receive her.

King.—Queen your order leaves me without the power of making a reply.[3]

Parivrájiká.—Ha! she is received as a wife.

Vidúshaka.—Dear me, how indulgent the Queen is towards you, Sir.

The Queen looks towards the attendants.

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[1] Táránátha's reading means your Highness ought to receive Málaviká to whom the Queen (Dhárini) gives the title of Queen, treating her as an equal.

[2] Táránátha reads —

Asmákamutsavamanir manijáti puraskritah
Játarupena kalyáni tarhi sanyogam arhati,

our prized jewel, though glorious by the mere fact of its being a jewel, nevertheless requires to be set in gold. He explains that the jewel means Málaviká, and the gold Agnimitra.

[3] *i. e.*, I am obliged to obey at once. Táránátha reads *tvachchhásanam pratyanuráktá vayam (ápávárya) hanta pratigrihítam*, we are eager to obey your order. (*Aside.*) Ah! I consented to take her before you gave her. (*Tvaddánát prág eva svíkritam* is his paraphrase.)

The attendants (approaching Málaviká).—Victory to the Queen!

The Queen looks towards the Parivrájiká.

Parivrájiká.—This conduct is not astonishing in thee, inasmuch as good women who love their husbands shew obedience to them even by making to themselves rivals, for rivers carry hundreds of brooks along with them to the sea.

Enter Nipuniká.

Nipuniká.—Victory to the King! Irávatí sends the following message:—I offended on that occasion by shewing a want of respect towards my lord, he has now obtained his wish, he ought also to honour me.

Queen.—Nipuniká! My husband will certainly grant your request.[1]

Nipuniká.—As the Queen commands.

Parivrájiká.—King, I wish to pay my respects to Mádhavasena, who has obtained his object by thus becoming a connexion of yours, if you will shew me so much favour as to give me leave to depart.

Queen.—Reverend lady, you ought not to leave us now that you have accomplished your object.

King.—Reverend lady, I will send in my letters complimentary messages from you to Mádhavasena.

Parivrájiká.—I am deeply obliged by the kindness of you both.

Queen.—Let my husband deign to inform me what other service I can render him.

King.—What more can you do than you have already done? But let this also be my lot. Do thou, oh fair one,[2]

[1] Taranatha reads—*te sevitam jnásyati*, will show himself sensible of your submissiveness.

[2] Literally, angry one, as a term of endearment. But it may refer to the fact that the Queen's anger was often justly aroused, and so the King requests her to be always ready for reconciliation, and not like the unforgiving Irávatí. The latter seems to be Táránátha's view.

always look upon me with propitious countenance, so much do I desire for the sake of thy rival, and it is my wish that the six calamities,[1] and death and other misfortunes may not befall my subjects, no, not while I, Agnimitra, am their protector.

Here ends the Fifth Act.

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[1] The calamities included under the title of *iti* were excessive rain, drought, mice, locusts, birds, and the over-proximity of Kings. c. p. Banerjea, on Raghuvança, I., 62.

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